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# COURIER
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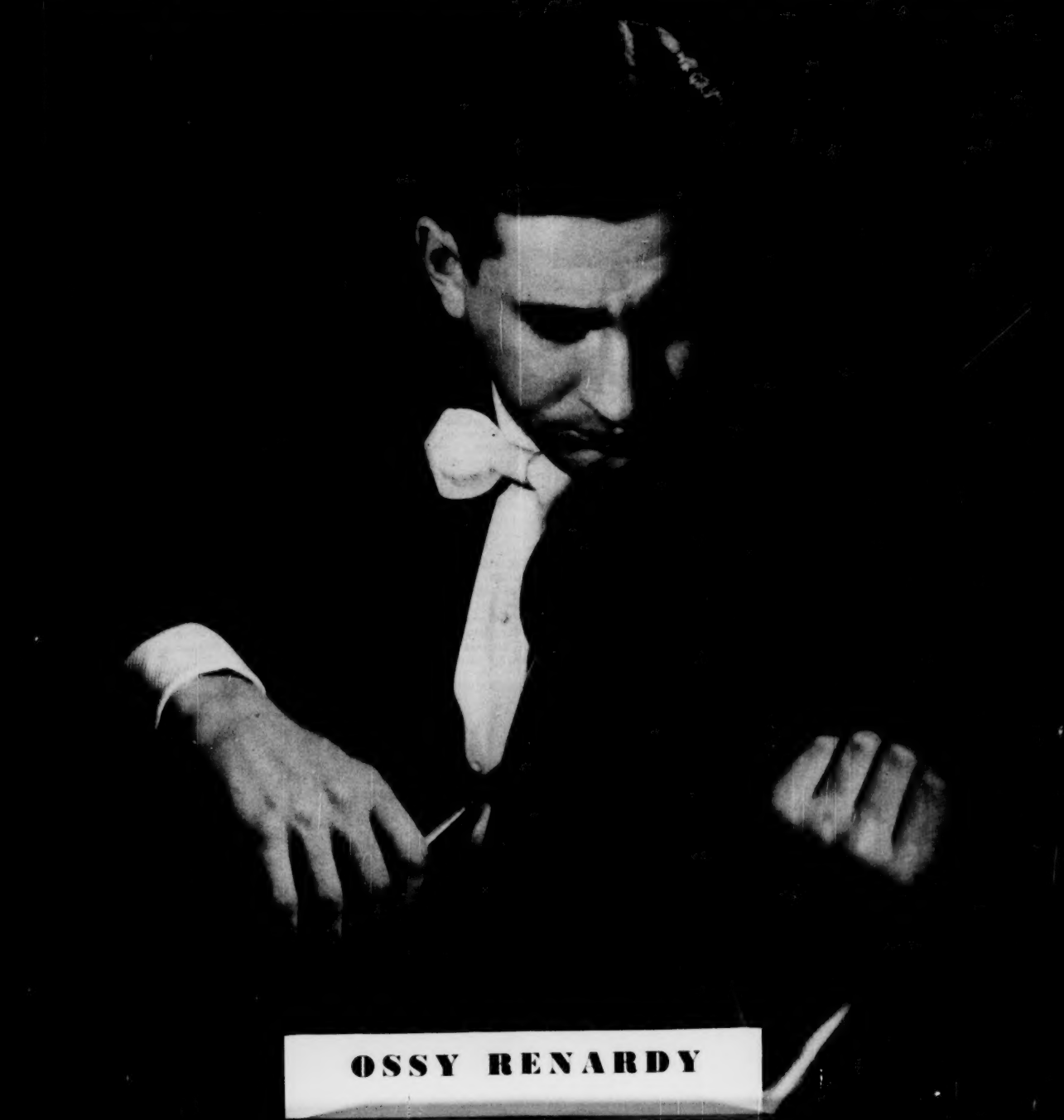


OSSY RENARDY

# Fall Brings Vacationists Back to Town

***Plans for Season's Music Schedules Occupy Artists***

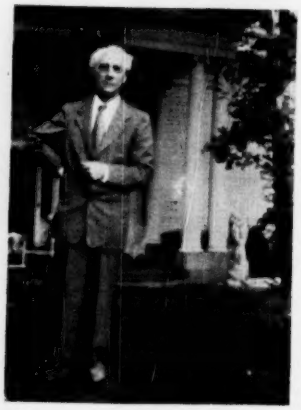
**COMPACT . . .** Franco Ferrara, Italian conductor, l., with Wladimir Lubarsky, center, signs for his introduction to America; with them is Anna Venturina, director of the Rome Radio. The three are in the home of Mascagni (whose bust presides), now the home of Ferrara by courtesy of the Italian Government. (Photo—Poletto)

**WARFIELD AND LOCAL ENTHUSIAST . . .** William Warfield makes friends with a kangaroo during his tour of Australia under the auspices of the Australian Broadcasting Company. Chosen for the baritone lead in MGM's Showboat, Mr. Warfield next goes to Hollywood. (Photo—© Herald Sun, Melbourne)

**ROBERT McDOWELL**, pianist, with his mascot on Chicago's Lake-Front before rehearsal for his solo appearance, July 14, with the Grant Park Symphony.

**AT GRIEG SHRINE . . .** Solveig Lunde at the composer's piano in his former home at Troldhaugen, near Bergen, Norway, during her tour with the Scandinavian Symphony of Detroit. Miss Lunde will be heard in Town Hall on Oct. 6.

**AT THE "WHITE HOUSE" . . .** Hugo Kortschak before the building of that name at the Yale University Summer Music School, Norfolk, Conn., where his department included violin, viola and string orchestra. He also conducted master classes once a week at the Manhattan School of Music.



**A DAY AT THE RACES . . .** Beverly Somach, violinist, after two appearances as soloist at the Lewisohn Stadium, stopped off at the Saratoga Jockey Club on her way to the Adirondacks for a vacation. Greeting her is Ted Atkinson.

**PREPARING POULENC . . .** Blanche Strom Nordberg, pianist, and Bessie Williams Sherman with whom she has been associated many years, rehearsing a program of Francis Poulenc's piano works which Miss Nordberg coached with the composer on his recent visit to Chicago.

**HOLIDAY'S END . . .** Margo Smith, pianist, returns to Chicago from a vacation in Canada.

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## A NEW SEASON OPENS AUSPICIOUSLY

The musical year begins with a great deal of promise, despite the international situation, with financial mobilization toward a major defense effort. Many feel that since production is due to rise, there will be increased earnings to spend for music.

Taxes, which were within prospect of being lowered last Spring, are instead to be increased. This is no doubt necessary in view of the commitments which the Government must meet; but the tax on admissions places unexpected hardships on some of our leading musical institutions, and the sum it raises in this field is a mere drop in the bucket. These burdens will be met cheerfully, for this is a time in which the American public will rally, as it invariably does, to its task.

Among the organizations which are facing a financial struggle because of taxation is the Metropolitan Opera Association, which, like the Boston Symphony Orchestra, has requested its subscribers to add a voluntary 20 per cent to their remittances. For both, the appeal is reported to have brought a fine response.

The "Met" management has announced that its seat sale has been brisk. The plan to halve the opera subscription into two series was not greatly successful, however, as 95 per cent of subscribers took both series. After the regular season, a fortnight of non-subscription performances will be added, starting March 26, and extending the entire season to 22 weeks, with a repertoire of 21 works. The spring tour will be shortened to five weeks. During the regular season, three gala performances outside the subscription will be sold as a "package" at a lump sum of sixty dollars for an orchestra seat—the opening night's Don Carlos, Nov. 6; the first performance of Die Fledermaus, Dec. 20; and the initial Fidelio, on March 6.

• • •

There will be more money in industrial "take-home" pay in the pockets of those employed; despite laudable efforts to siphon off excess spending money in the form of income taxes and purchases of Government Savings Bonds, in order to avoid inflation. The cities which maintain concert courses will therefore find more subscribers. This goes for the whole field of entertainment—the touring opera and ballet companies, orchestras, and concert-givers will benefit too.

It is reasonable to expect that our entrepreneurs' ability in meeting tasks will not fail under new business conditions. The music industry—particularly the makers of instruments—may have to adjust themselves again to priorities in materials. The budding television industry—with the color process of CBS all but approved by the Federal Communications Commission—faces a unique situation. Radio and TV, however, hold such great possibilities for carrying the American message to the people, that the coming period may be one of expansion for them. The recording industry, in recent months, has extended its output greatly, with formation of additional companies.

Composers and interpretative artists of the U. S. have reached a new stage of competence. It is certain that their contribution will be increasingly important.

## Hollywood Ceremony Hails "Unifying Power of Music"

LOS ANGELES.—Portions of earth from 18 countries were blended with the earth of Hollywood Bowl at a ceremony there recently as a "symbol of the world-unifying power of Music." Artur Rodzinski is shown emptying an urn from the soil of Poland. On the stage, l. to r., are Rafael Mendez, Carmen Miranda, Belgian Consul Germain Prevost, Nadine Conner, Martial Singher, Sarah Churchill, Miliza Korjus, and Italo Montemezzi.

The last-named composer presented earth from the heart of La Scala, Milan. Sibelius sent soil from his villa in Finland; a sample from Johann Strauss' tomb in Vienna was officially dedicated by Miliza Korjus. Lotte Lehmann presented Salzburg's contribution—from the home where Mozart wrote The Magic Flute. (Photo—Rothschild, Los Angeles)

## ON THE COVER

Ossy Renardy, violinist, through his concert tours and recordings, has gained an ever-increasing public in both Europe and America. Born in Vienna, Renardy showed musical gifts when he was five. He was already established as an artist when in 1937, he first came to the United States, a country which was to become his own. In 1939, at Carnegie Hall, he performed all the 24 Paganini Caprices.

In this country, Renardy has been heard under Charles Munch with the Chicago Symphony, when the conductor appeared as guest with that organization, and with the Boston Symphony; under the same batonist, with the Amsterdam Concertgebouw Orchestra, he made a recording of Brahms' Concerto for London FFRR Records. In the United States, Renardy has also appeared with the Houston Symphony, and during 1950-51 is to be soloist with the New York Philharmonic-Symphony and with the Rochester Philharmonic both in its home city and on tour. During the summer of 1950 the violinist toured Scandinavia. He recently acquired the Guarneri del Gesu violin known as the "Canon Joseph," which is said to have belonged to Paganini. (Photo—Abresch)

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Seventy-first Year
October 1, 1950

**(The MUSICAL COURIER is now available in microfilm)**

# FACING THE MUSIC

## By Harold C. Schonberg

THIS is a careful account, for posterity, of the New York Philharmonic's flirtation with show business. The date was September 1, 1950; the location was Roxy's, on Seventh Avenue and Fiftieth Street, N. Y. C. 19. We arrived there about 3:30 p.m. and were given a program. On the cover was a picture of a full-dressed Mitropoulos, eyes peering into the distance, hands moulding a pianissimo phrase. Behind him—pretty far behind him—was his orchestra. Above him was an artist's painting of a handsome hero, in flight on a white charger, grimly clutching a girl in an attractive state of undress. The hero was followed on the left by a man on horseback, aiming a bow and arrow at him; on the right by a fierce-looking gentleman, also mounted, with decided Mongoloid features, brandishing a grievous sword of some kind. To the right of all this was the photograph of a book with *The Black Rose* on its cover. We slipped into the mezzanine almost as the film feature was coming to an end. We are afraid that we shall never see the beginning. The name of the film was *The Black Rose*, with a chap named Tyrone Power expressing great manliness and manly greatness; and apparently it had something to do with the Orient, the Normans, the Saxons, bows and arrows, and a poet. There seemed to be a love interest, also.

When the film ended, a lady wearing a white sequinned bolero, splashed with rhinestones, appeared at the Roxy theatre organ. She had a white spotlight on her; and, falling into the cultural spirit of the occasion, she played Bach's Toccata in D minor, with a rather notable use of swells and swooping registrations, to the accompaniment of people walking in and out. No fugue.

Then a cheery, bright-looking, good-looking young man, dressed in a pinstripe blue suit that was a credit to the tailor's art, came on stage nuzzling a microphone. Not unexpectedly, the bright-looking, cheery young man had a voice to match. He said that "for sixty seconds or so" he would trace the history of the Philharmonic-Symphony. Which he did, by golly, in about sixty seconds, just as he had promised. He also threw in a few thoughtful observations, one of which we scribbled on our program: "It's the *music* that counts . . . good music belongs to the people, everywhere, everyplace."

He then announced that we would hear Wagner's "stirring Overture to *Die Meistersinger*." He disappeared, and Dimitri Mitropoulos walked out. The program listing consisted of, in addition to the stirring overture, Prokofieff's *Classical Symphony*, *Un bel di* from Puccini's *Madam Butterfly* and *The Last Rose of Summer* from Flotow's *Martha* (both sung by Eileen Farrell, with orchestral accompaniment), Mendelssohn's Scherzo from *A Midsummer Night's Dream*, and dances from Manuel de Falla's *The Three Cornered Hat*. The Mendelssohn excerpt was not played, however, undoubtedly for reasons of timing.

Mitropoulos on the podium wore, instead of full dress, a blue jacket and white trousers. The musicians had white shirts and jackets, black ties and trousers. They played against a green backdrop curtain with large golden vertical bars. Miss Farrell wore a deep beige satin combined with discreetly arranged lace or something.

The audience listened politely and applauded cordially. Mitropoulos took one bow and got a big hand. The lady in sequins re-appeared at the organ and loudly struck up Meyerbeer's *Coronation March*, following it with Chopin's E flat Nocturne. She too took one bow and got a big hand.

Incidentally, the seats in the Roxy mezzanine are wonderful. Deep, soft, comfortable, and arranged so that one can rock in them. Convenient cigarette trays, too.

* * *

MORE news of cultural interest. A Reuters dispatch dated Sept. 1, which appeared in the New York *Times*, is herewith quoted in its entirety: "Dortmund, Germany—With a soft final melody, a happy and exhausted German pianist today claimed a world record for continuous piano playing—150 hours. Fifty-year-old Heinz Arntz broke the previous record established by himself of playing 130 hours at Stuttgart on August 16."

Let's see: 150 divided by 24 equals 6 point something days at the keyboard. Good for you, Heinz! We're all proud of you.

The news item is a little incomplete, though, and leaves many questions unanswered. This "soft final melody," for instance—what could it have been? What tune would be fit enough to crown such a hundred and fifty hours of accomplishment? One wonders, too, what Herr Arntz played during his profitable sojourn. Bach? Chopin? Pops? Jazz? Did he practice scales? Did he ever repeat himself? Is he perchance a composer?

The biggest question remains unasked. What compels a man—what goes on in his head—that he should deduct nearly a week from his life? But the question brings its own answer. We may sneer, we may lift eyebrows and laugh, yet the fact remains that Herr Arntz has done something that neither you nor I nor anybody on record, apparently, has done; and, as a result, he is the champion marathon piano player. In short, he has accomplished something that no previous human being has done, since the Greeks set out for Troy on the wine-dark sea. His is a unique responsibility, and we hope he wears it well.

REPRINTED FROM COVER OF ROXY THEATRE PROGRAM.

It might be nice if, say, music critics could descend from their aloofness and get into the act. They too could stage marathon contests: for continuous listening, perhaps. How many hours of the Bach-Busoni Chaconne could a critic in good fighting trim take without the exhaustion that Herr Arntz must have felt at the end of his hundred and fifty? Myself, my musical ambitions are less modest. I would like to be the undisputed listening champion of rests, pauses, holds and fermatas. I could listen forever to the three-and-two-thirds bars of rest before the trio in the scherzo of Bruckner's Seventh; and among quite the most wonderful moments in music to me are the fermatas that Beethoven sometimes puts over no notes at all at the end of some of his sonata movements.

* * *

Another bit of news is worthy of mention. This is quoted verbatim from the Austrian Travel News, a mimeographed publicity release from the Austrian State Tourist Department: "The International Music Olympiad Committee, consisting of seventy delegates from twenty-nine countries, met in Bad Gastein and Salzburg during the last week in August to perfect plans for what will undoubtedly be one of next season's major events, the Olympiad of vocal artists to be held in Salzburg in July." The release goes on to state that the American Committee is now being formed, and that those fortunate members, while in Salzburg, "attended the laying of the cornerstone of the HOUSE OF MUSIC, a building which will accommodate three thousand spectators when it is completed in 1951" and which will be dedicated exclusively to the Olympiad in June and July.

About this Olympiad I know nothing more than what is contained in the above words. It brings to mind pleasant pictures, though. Pictures like titanic, gladiatorial Wagnerian sopranos meeting each other in mortal combat, or coloratura tenors being pitched to the lions. With a name like Olympiad, the festival *must* be built along the lines of the Olympic games. This includes field and track events, of course. I can visualize the three thousand roaring spectators in the HOUSE OF MUSIC severally cheering on their team. In what will the American contingent excel? The hurdle in *alt?* The free-for-all operatic breast-stroke? The glissando slide? The intonational hop, step and jump? This is all guesswork, of course, since the events themselves have not been published.

Since this seems to be a new form of athletic endeavor, perhaps a few suggestions from an old sporting hand might be in order. There could, for instance, be the one mile trot, dedicated to improving the breed of some operatic singers who locomote in equine fashion. There could be the hundred-yard sprint, for agile sopranos.

I suppose I should get in touch with the Austrian State Tourist Department, but I don't want to. They may tell me that the Olympiad is going to be devoted only to singing, or artistry, or some such prosaic thing.

# Metropolitan Adds to Artistic Forces

**Bing announces acquisition of 15 new members and Ballet Theatre for opera season. Flagstad, Branzell, Milanov returning. Walter, Erede and Cleva added to baton staff. New productions are Don Carlo, Flying Dutchman, and English Fledermaus.**

The addition of 15 new members to the Metropolitan Opera Association artistic personnel was announced on Sept. 18 by Rudolf Bing, new General Manager. The return of several artists formerly associated with the company was another feature, including the singers Kirsten Flagstad, Karin Branzell, and Zinka Milanov, and the conductors Bruno Walter and Fausto Cleva. Among the newcomers are several stage directors, scenic designers and an entire dance ensemble, the Ballet Theatre.

The new productions are the three previously announced—Verdi's Don Carlo, which will open the season on Nov. 6; Wagner's The Flying Dutchman; and Johann Strauss' operetta, Die Fledermaus, in a new English version.

The 1950-51 personnel, as announced by Mr. Bing, is as follows:

**Sopranos:** Licia Albanese, Lucine Amara (new), Erna Berger, Anne Bollinger, Nadine Conner, Victoria De Los Angeles (new), Kirsten Flagstad, Lois Hunt, Irene Jessner, Dorothy Kirsten, Paula Lenchner, Zinka Milanov, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Roberta Peters (new), Marguerite Piazza (new), Lily Pons, Lillian Raymondi, Regina Resnik, Delia Rigal (new), Bidu Sayao, Eleanor Steber, Helen Traubel, Barbara Troxell (new), Astrid Varnay, Thelma Votipka, Genevieve Warner (new), Ljuba Welitch.

**Mezzo-sopranos and Contraltos:** Fedora Barbieri (new), Karin Branzell, Lucielle Browning, Herta Glaz, Margaret Harshaw, Martha Lipton, Jean Madeira, Elena Nikolaidi (new), Risë Stevens, Blanche Thebom.

**Tenors:** Kurt Baum, Jussi Bjoerling, Leslie Chabay, Eugene Conley, Emery Darcy, Alessio DePaolis, Giuseppe DiStefano, Paul Franke, Thomas Hayward, Peter Klein, Felix Knight, Charles Kullman, Jan Peerce, Brian Sullivan, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay.

**Baritones:** John Baker, John Brownlee, George Cehanovsky, Ferdinand Frantz, Frank Guarrera, Clifford Harvuot, Osie Hawkins, Hans Hotter (new), Herbert Janssen, Robert Merrill, Paul Schoeffler, Hugh Thompson, Lawrence Tibbett, Paolo Silveri (new), Giuseppe Valdengo, Francesco Valentino, Leonard Warren.

**Basses:** Lorenzo Alvary, Salvatore Baccaloni, Boris Christoff (new), Lawrence Davidson, Dezso Ernster, Jerome Hines, Nicola Moscona, Gerhard Pechner, Lubomir Vichegonov, Mihaly Szekely.

**Conductors:** Fausto Cleva, Alberto Erede (new), Fritz Reiner, Fritz Stiedry, Bruno Walter.

**Stage Directors:** Desiré Défrère, Herbert Graf, Garson Kanin (new), Max Leavitt (new), Margaret Webster (new), Dino Yannopoulos.

**U. S. ARTISTS FOR THE "MET"** . . . Rudolf Bing, new General Manager, with five American sopranos added to the forces. L. to r., Marguerite Piazza, Lucine Amara, Genevieve Warner, Barbara Troxell and Roberta Peters.

**Designers:** Charles Elson (new), Rolf Gérard (new), Robert Edmond Jones, Mary Percy Schenck.

**Chorus Master:** Kurt Adler.

**Assistant Conductors:** Ernesto Barbini, Renato Cellini, Otello Ceroni, Antonio Dell'Orefice, Tibor Kozma, Martin Rich (new), Walter Taussig.

**Ballet:** The new Metropolitan Opera Ballet will be directed by Antony Tudor for the Ballet Theatre, with Nana Gollner as prima ballerina.

## New Artists

Biographical details concerning the new members are appended:

**LUCINE AMARA**, young American soprano, was born in Hartford, Conn., and received her vocal training in San Francisco, where she made her recital debut in 1947. She was awarded first prize over 1,500 contestants in the 1948 Atwater Kent radio competition, and subsequently appeared at the Hollywood Bowl under Ormandy's direction, and with the San Francisco Symphony under Monteux and Rodzinski.

**FEDORA BARBIERI**, one of the outstanding young Italian artists, has sung virtually all of the leading contralto roles in the repertory of La Scala, Milan, during the past several seasons. Mme. Barbieri has appeared extensively elsewhere in Europe and in the Italian seasons in Buenos Aires and Rio de Janeiro.

**BORIS CHRISTOFF**, young Bulgarian basso, has sung in the principal opera houses of Italy, including La Scala, since his debut in Rome in 1946, and last year appeared for the first time in England as Boris Godunoff at Covent Garden. His reputation has preceded him in this country through his recordings.

**VICTORIA DE LOS ANGELES**, Spanish soprano in her twenties, has been received with unusual enthusiasm abroad since her operatic debut in Madrid in 1945. Her appearances within the last few seasons at the Paris Opéra, at Covent Garden, and at La Scala have borne out the judges' unanimous choice of her as the winner of the International Contest in Geneva in 1947.

**ALBERTO EREDE**, Italian conductor, received his musical training in Milan and in Dresden under Fritz Busch. He has conducted at the Glyndebourne Opera Festival, and for the New Opera Company at the Cambridge Theatre in London; in the United States radio premiere of the Menotti opera, The Old Maid and the Thief, and with the Salzburg Opera Guild on its tour here.

**HANS HOTTER**, baritone of international reputation in opera and recital, has appeared in leading opera houses and with orchestras throughout Europe and South America. His recent engagements have included Wagnerian seasons at Covent Garden, and the Colon, Buenos Aires, at the Salzburg and Lucerne Festivals.

**MAX LEAVITT**, who joins the Metropolitan staff of stage directors, has worked in many branches of the American theatre during the past twenty years. The founder and managing director of the Lemonade Opera in 1947, he staged all its productions, and has served as narrator and stage director for the children's series of the Little Orchestra Society.

## Nikolaidi to Sing as Guest

**ELENA NIKOLAIDI**, noted Greek mezzo-soprano, will make guest appearances at the Metropolitan during the coming season. Since her highly acclaimed New York recital debut two seasons ago, Mme. Nikolaidi has concertized extensively in the United States, and makes her American operatic debut in San Francisco this month. She has previously sung in opera in Athens and at the Vienna State Opera.

**ROBERTA PETERS**, youthful New York-born coloratura soprano, has devoted herself exclusively to musical study since leaving grade school, and her appearance at the Metropolitan will be her first professional engagement.

**MARGUERITE PIAZZA**, American lyric soprano from New Orleans, studied singing at Loyola and Louisiana State Universities, and was a finalist in the National Federation of Music Clubs contest. She has appeared with the New York City Opera, the Cincinnati Zoo Opera and the New Orleans Opera companies, in operetta, and on television, and was chosen to sing in the American premiere of Britten's The Rape of Lucretia by the Chicago Opera Theatre.

**MARTIN RICH**, who joins the musical staff, received his training in Berlin and conducted in France and Italy before coming to this country. In New York, he has been associated with the musical staff of NBC, and for the past four years has been a faculty member of the Curtis Institute of Music.

**DELIA RIGAL**, Argentine soprano, followed a successful debut in her native Buenos Aires with appearances in a variety of operas at the Teatro Colon there. In 1948 she sang in Europe for the first time at La Scala in Milan, where her repertory included leading dramatic and lyric soprano roles.

(*Continued on page 20*)

VICTORIA DE LOS ANGELES | FEDORA BARBIERI | ELENA NIKOLAIDI (Photo: Bruno, Hollywood, N.Y.) | DELIA RIGAL | PAOLO SILVERI | BORIS CHRISTOFF | HANS HOTTER

# Germany's Music Life Suffers Tensions

## Conflicts Between the West and the East Are Reflected in the Tonal Spheres, Hampering Revival of Opera and Concerts.

By Erwin Kroll

BERLIN.—The economic stress from which Germany is suffering shows repercussions in its musical life. Many opera houses and concert institutions are battling for their existence. Where the Radio due to its favorable financial situation has branched out into public musical activity, as is the case in Hamburg, Berlin, Cologne, Munich and Frankfort, it is looked upon as a serious competitor because it is able to undersell the generally accepted scale of ticket prices.

Nevertheless, the picture of German musical life is still one of impressive variety. Many large and some middle-sized cities have preserved their operatic and concert institutions. Well-known conductors and soloists travel from city to city; and from abroad, especially from America, England and France, soloists and orchestra arrive more and more frequently. They are bringing us new musical vistas.

The flood of song and piano recitals has died down. Only the large and financially secure orchestral concerts, and those of internationally known stars have survived. Surveying the programs, one can state that the classic-romantic music still is in the lead. Bach, Beethoven, Brahms and Bruckner set the tone. But contemporary composers have come to the fore, too, especially in Berlin, Munich and Baden-Baden. There, as elsewhere, works by Stravinsky, Bartok, Schoenberg, Hindemith and their followers are exposed for discussion.

So far as the music of the occupying Powers introduced here since 1945 is concerned, France and Switzerland have surpassed the Russians and Anglo-Americans. Arthur Honegger is a very well known composer in Germany, and Olivier Messiaen is more discussed than Copland or Piston. On the other hand, the prominent German contemporary composers, Carl Orff, Werner Egk, Boris Blacher, Wolfgang Fortner and Hermann Reutter, are scarcely known outside Germany. The same is true (with the exception of Furtwaengler and perhaps Knappertsbusch) with regard to German conductors of repute. On the other hand, there are a few foreign conductors who settled in Germany, such as the Rumanian Sergiu Celibidache, heading the Berlin Philharmonic Orchestra; the Czech Josef Keilberth, who conducts in Berlin and Dresden; and two Hungarians, quickly attaining fame, Ferencz Fricsay in Berlin and Georg Solti in Munich, who have also gained recognition abroad.

### Two Berlin Realms

Berlin, though not any longer the music center of the world, still is the musical hub of Germany. It has been said that the Brandenburg Gate marks the end of Europe and the beginning of Asia. In the western sector of the city we have free artistic activity, while in the eastern part art serves to erect a cultural façade behind which hovers communist despotism. It often is not easy for Berlin artists to harmonize their political conscience and artistic activity. This condition is worse in the Eastern Zone. But there is one advantage to the Berlin musical life: it is never boresome.

Of the three Berlin opera houses, two are located in the Russian sector. In the former State Opera, Ernst Legal, its general manager, tries successfully to manoeuvre between Russian and German demands. His courage in offering contemporary works was proven by performances of Hindemith's Mathis der Maler, Gottfried von Einem's Danton, Debussy's Pelléas et Mélisande, Moussorgsky's Boris Godounoff (mounted as a drama of the people), Heinrich Sutermeister's Romeo and Juliet, and Janacek's Jenufa. Last spring he gave Wagner's Parsifal, a production severely criticized because of its objective *mise-en-scène*.

The performances at the Komische Oper were distinguished through the enticing stagecraft of Walter Felsenstein, the stage director and manager, who in many cases (by stressing the staging too much) could not avoid the danger of changing the operas into dramas with music. The style of this master stage-director, who secured the services of Otto Klemperer as conductor, was happily shown in his staging of Carl Orff's fairy-tale opera, Die Kluge, Rossini's Barber of Seville, Zeller's operetta Der Vogelhändler and Johann Strauss' Fledermaus. Carmen was given by Felsenstein in its original version, with dialogue, whereas Leo Blech at the Municipal Opera House (in the Western Zone) conducted the work in its usual version. It is the merit of the general manager, Heinz Tietjen, to have brought back to Berlin this important, almost 80-year-old master of the baton. In addition, Ferenc Fricsay conducted at the Municipal a series of performances ranging from The Abduction from the Seraglio to Tristan, which showed his fine musicianship in their high standard of execution. Fricsay is also the musical director of the Radio in the American sector (RIAS), where he improved the orchestra remarkably and widened the scope of their repertoire.

### New Operatic Style Sought

Tietjen, Blech and Fricsay are searching for a new operatic style liberated from the old operatic pathos. In the scenic department Tietjen's assistant is the renowned stage designer Emil Preetorius, who gave the works of Wagner a happy new setting.

The Municipal Opera also is hospitable to the new productions of our time. Werner Egk's opera Circe, and his much discussed ballet Abraxas, received their premiere under the composer's baton. (Egk also has been appointed director of the Berliner Hochschule fuer Musik.) Several works were performed from the pen of the Swiss composer Heinrich Sutermeister, among them his opera Die Schwarze Spinne (The Black Spider), which mixes naturalistic and romantic elements. Boris Blacher, long a resident of Berlin, was represented by his grotesque ballets Chiarina and Harlekinade, and his opera Die Flut (The Flood). His opera Romeo and Juliet has been performed at the Salzburg Festival this year.

**CONCERT PRELUDE... Audience entering the Prinzregenten Theater in Munich for a program of the Munich Philharmonic Orchestra. This theater, famous for its Wagnerian performances, was not seriously damaged, as was much of the remainder of the Bavarian city.**

### Concerts by Orchestras

The concert life of Berlin, as already pointed out, has been dominated by the orchestral concerts. Leading them is the Philharmonic Orchestra, which plays best under Wilhelm Furtwängler, but unfortunately he only rarely appears in Germany. It is heard also under Sergiu Celibidache, and under guest conductors such as Sir John Barbirolli and Paul Hindemith. Celibidache devoted one program to American composers. David Diamond's Rounds for Strings, Copland's Appalachian Spring, Barber's Capricorn Concerto and Walter Piston's Second Symphony made up the bill.

Paul Hindemith, in Berlin for the second time after the war, and honored by the Free Berlin University and the Hochschule with academic awards, conducted his Philharmonic Concerto (written in 1932 and dedicated to Furtwängler). The performance proved that the Philharmonic still is the leader among German orchestras, and that it has only to fear the competition of the RIAS Orchestra, because this ensemble can afford to offer lower admission prices and wins the interest of the pub-

lic by presenting many foreign guest conductors, among them Antal Dorati, Ernest Bour, Karl Boehm, and Georg Solti.

Contemporary music is fostered more by the smaller Berlin organizations. The Charlottenburg Music Library has promoted modern German works, and foreign music is under the care of the Cultural Centers of the three occupying powers. Famous soloists from abroad, such as Gigli, Dusolina Giannini and Menuhin, have been received with the greatest enthusiasm. Berlin's choral activities are recovering from the consequences of the war. The famous Singakademie has resumed its activity. There is visible a greater attention to religious music, since some of the organs destroyed during the war have been rebuilt.

The same holds true for the educational institutions. Since the appointment of Werner Egk as director of the Hochschule and Hans Joachim Moser as leader of the Municipal Conservatory, a new spirit has been evident. But further development will be strongly influenced by the elimination of the disastrous political tension between East and West.

### Munich Progressive

In Western Germany, Munich still has the greatest activity next to Berlin. The Opera has excellent singers and in Georg Solti a progressive and musical conductor. Among recent successes were Stravinsky's Orpheus, and Sacre du Printemps; Strauss' Schweigsame Frau (The Silent Woman) after Ben Jonson; Moussorgsky's Boris Godounoff, and Joseph Haas' Tobias Wunderlich. Much applauded were the guest appearances of Hans Knappertsbusch, who primarily conducted Wagner.

Three big orchestras dominate the concert scene in Munich, competing with each other. Since Eugen Jochum has taken over the orchestra of the Bavarian Radio and has made its concerts events attended by the public, the programs of the Munich Philharmonic under Fritz Rieger are threatened, just as are those of the State-Orchestra. Contemporary music is especially promoted by Karl Amadeus Hartmann's Musica Viva concerts (founded five years ago). Here and at the concerts of the Studio for New Music we heard German premieres of works by Stravinsky, Schoenberg, Bartok, Hindemith and their disciples, and new works by German protagonists such as Wolfgang Fortner received their initial hearing there.

### New Reutter Opera in Stuttgart

Stuttgart is much more conservative than Munich. The musical director of opera and concert, Ferdinand Leitner, though, tries to keep up with present-day trends. His latest achievement was the world premiere of the opera Don Juan and Faust by Hermann Reutter, South-German composer, who is among the most important in the country today.

Of the other cities of the western frontier of Germany, Freiburg-in-Breisgau, through its University and Conservatory, is a center of many musical activities. On its temporary stage Honegger's Joan at the Stake and Stravinsky's Petrouchka received noteworthy showings, as did Werner Egk's dance-drama, Joan of Zarissa. At the symphony concerts under Wilhelm Schleuning, among other works, were heard Frank Martin's oratorio Der Zaubertrank (The Magic Potion) and the same composer's Petite Symphonie Concertante.

Thanks to the active Southwest Broadcasting System, Baden-Baden is one of the foremost champions of contemporary music, though often the conservative audiences of this city refuse to accept it placidly. This happened to Wolfgang Fortner's ballet Die weisse Rose (The White Rose), after Oscar Wilde's Birthday of the Infanta. Hans Rosbaud is the leading spirit in Baden-Baden. Numerous foreign conductors also are engaged to conduct, among them Ernest Bour and Mario Rossi, both featuring works of the Italian contemporary composer, Petrassi. In Karlsruhe the audience is devoted to tradition. Otto Mazerath, the director of music, has a difficult position. Nevertheless Richard Mo-

**BERLIN MUNICIPAL OPERA, formerly known as the Deutsche Opernhaus, in Charlottenburg, from a pre-war photo.**

haupt's dance-burlesque, Max and Moritz, received a successful performance, as did other works of this composer (who emigrated in 1939 to the U.S.A.) in other parts of Germany. His opera, Die Bremer Stadtmusikanten (The Town-pipers of Bremen) was performed in Berlin.

In Heidelberg, Wolfgang Fortner founded a Society for Contemporary Music, and in the symphony concerts Ewald Lindemann takes up the cause of modern music.

The conservative attitude of the public in Darmstadt has been somewhat affected by the activities of the Kranichstein Music Institute, where during the summer the *avant-garde* of German composers gathers with the progressive youth of other countries. In Wiesbaden, the general manager and stage-director, Heinrich Koehler-Hellrich, who heads an undestroyed theatre, also organized an International Music Festival, with the participation of prominent conductors and operatic ensembles of Germany and foreign countries.

### At Frankfort and Cologne

Frankfort-on-Main still is handicapped by its lack of appropriate facilities in halls and theatres. The musical activities are headed by Bruno Vondenhoff, who especially favors the work of Frank Martin. But the musical life of this city receives its main inspiration from the Hessian Broadcasting Co. Its symphony orchestra offers public concerts under Winfried Zillig, a disciple of Schoenberg, both as conductor and composer.

In Nuremberg Carl Orff's folk-opera Agnes Bernauer was presented under Alfons Dressel. The work has also been done during this year's Munich Summer Festival under Robert Heger.

The situation in Cologne is similar to that in Munich, Frankfort and Hamburg. Here the Radio took over for the privately backed music societies. Still in existence is the renowned Guerzenich Orchestra, now under the direction of Guenther Wand. Head of the Opera is Richard Kraus. He presented a work by the Munich composer Karl Amadeus Hartmann, called Des Simplicius Simplicissimus Jugend (The Youth of S.S.), which is more an oratorio than an opera. Its content provides an allegory of recent events in German history. Hartmann is a follower of Schoenberg.

In Duesseldorf, Gustaf Gruendgens, the general manager, is at the center of the artistic life. Wagner's Tristan and Parsifal and Moussorgsky's Boris Godounoff received remarkable performances. Milhaud's Le Pauvre Matelot and Orff's Die Kluge made up a contemporary operatic bill. The leading conductor is the young Heinrich Hollreiser.

Duisburg has no opera. The conductor of the orchestra there is Ludwig Jochum, brother of Eugen Jochum. First conductor in Essen is Gustav Koenig, who courageously promoted contemporary music, among other works Krenek's Charles V. The Folkwang Schule also offered concerts of contemporary music, among other works the premiere of Harald Genzmer's Racine Cantata.

### Goettingen and Hamburg

Goettingen, the Handel city, has taken an upward artistic trend under its general manager and conductor, Fritz Lehmann. But here too economic difficulties loom in the background. With Lehmann, Hans Niedecken-Gebhardt is active as stage-director. He stresses the dance element in his productions; a "mystery" combining various arts, The Play of King Aphelius, achieved a remarkable success at its world premiere.

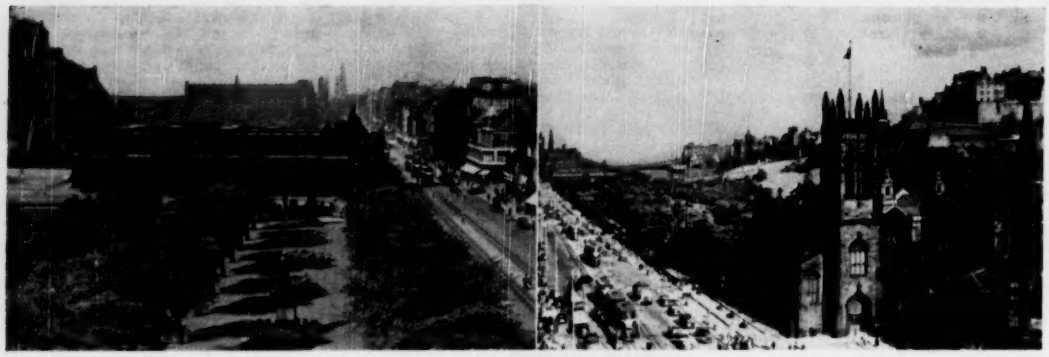
Hanover's musical life was rejuvenated by the appointment of Johannes Schueler to the top position. He, like many other prominent artists, has left the Berlin State Opera in disagreement with the prevailing trends there.

In Hamburg, the Northwestern German Broadcasting Co. is the central power of musical life. Its public concerts under Hans Schmitt-Isserstedt provide serious competition for the Hamburg Philharmonic. Its permanent conductor for many years was Eugen Jochum, who now has moved to Munich. His successors are Joseph Keilberth and Fritz Rieger, who also conduct in other cities.

The Hamburg Opera has an artistic individuality of its own, thanks to the strong personality of its general manager, Guenther Rennerts He—like Walter Felsenstein in Berlin—is trying to rejuvenate opera by approaching it from the standpoint of the legitimate theatre. His latest productions were Honegger's Joan at the Stake, Benjamin Britten's adaptation of The Beggar's Opera and Sutermeister's Raskolnikoff.

### In Eastern Germany

In the musical life of Eastern Germany, a cultural decay is visible since bolshevist methods have hampered free development of the arts. Only the formerly famous Dresden Opera, under Joseph Keilberth, showed some enterprise by offering Carl Orff's Antigone in an artistically eminent production.



TWO VIEWS OF PRINCES STREET, EDINBURGH

# Fourth Edinburgh Festival Draws 100,000

**By Arthur Notcutt**

EDINBURGH.—Edinburgh's fourth International Festival of Music and Drama opened in the traditional manner with the inaugural Service of praise and thanksgiving at St. Giles Cathedral. The Stars and Stripes flying above the City offices proclaimed the presence of Mr. Lewis Douglas, the American Ambassador to England, and it is estimated that the number of American visitors was as large as usual. The Queen and Princess Margaret visited Edinburgh during the final week. The Queen-Mother of the Belgians and the ex-Queen of Italy came during the opening week. Altogether, about 100,000 visitors were to be in Edinburgh during the Festival and the number of artists taking part was between 1,500 and 1,600.

To give a complete list of the participants would occupy too much space, and it will best serve the purpose of this review to enumerate the outstanding musical events presented to date. The opening concert, Aug. 20, was allotted to the Orchestre National de la Radiodiffusion of Paris, under Roger Désormière, the program being exclusively French, ranging from Bizet to Ravel and including Roussel's Suite in F as the main orchestral item. The soloist was Marguérite Long in the Fauré Ballade and the Ravel Piano Concerto, with which this fine pianist has so long been associated. She had to repeat the third movement.

This orchestra was conducted on subsequent occasions by Beecham and Bernstein—the latter appearance a graceful international gesture. Beecham's program mainly consisted of snippets—the only Symphony being that of Lalo. Bernstein—who undoubtedly possesses a touch of real genius—appeared in the dual capacity of conductor and executant. As the former, he selected William Schuman's American Festival Overture and Robert Schumann's neglected Second Symphony in C major. As soloist his contribution was the Beethoven Piano Concerto No. 1, which he conducted from the keyboard.

**Ariadne in Original Version**

The operatic side of the festival, for which immense preparations were made regardless of expense, was devoted to two works—Strauss's Ariadne auf Naxos and Mozart's Figaro. The Strauss work was presented in its original version (with some slight modifications), that given at Stuttgart on its premiere in 1912 and in London the following year. The opera in this version is preceded by a shortened form of Molière's Le Bourgeois Gentilhomme, adapted by Miles Malleson, who played the role of Jourdain. It is only at such a festival that this version can be adequately presented, necessitating as it does two complete casts, one for the play and the other for the opera.

The conductor was Beecham—an authority on this opera, which he produced and conducted at the London premiere. The leading roles were in the hands of three artists new to the Festival—Hilda Zadek, dramatic soprano from Vienna, as Ariadne; Ilse Hollweg, as Zerbinetta; and Peter Anders as Bacchus (a substitution for Suthaus, originally engaged for the part). The production was by Carl Ebert, with *décor* especially designed by Oliver Messel. The result was an outstanding success and the highlight of the festival. The play was given in English, the opera in German.

Figaro also introduced some new artists, Clara Ebers as the Countess, Elfride Troetschel as Susanna, and George London—a young American baritone with great talent—as Figaro. Other artists included Sena Jurinac, one of the best Cherubinos on any stage, and Rothmüller as the Count. The conductor was Ferenc Fricsay and the designer Rolf Gérard. Excellent though the playing was, this conductor did not extract the finish from the Royal Philharmonic Orchestra that Beecham did in Ariadne.

**Concerts by Chamber Groups**

The main concerts have taken place in Usher Hall, but for enthusiasts who are ready for music early in the day, a series of chamber concerts or music for a small ensemble are held at Freemason's Hall. The Loewenguth String Quartet played some Haydn and Beethoven, concluding with a quartet by Priaulx-Rainier—a complicated but clever work. The London Harpsicord Ensemble devoted their series to Bach and His Contemporaries, in which an arrangement of The Art of Fugue by Leonard Isaacs for mixed strings, woodwind and harpsicord proved one of the most attractive items. Other organizations figuring in the morning concerts were the Quintette à Vent de l'Orchestre National and the magnificent Griller String Quartet, well known in the U.S.A. The latter played quartets by Haydn, Beethoven, Kodaly and gave the first performance of Sir Arthur Bliss's new Quartet No. 2.

**Two Ballet Groups**

Two ballet companies appeared at the Empire Theatre. For the first week the stage was very successfully occupied by the American National Ballet, with a repertoire of three works which offered brilliant contrasts—Theme and Variations, Fall River Legend, and Fancy Free.

They were followed by the Ballet Russe of Marquis de Cuevas in such ballets as Swan Lake, Tragedy in Verona (a version of Romeo and Juliet by Skibine—who also took the leading part) and Le Beau Danube. Other leading dancers were Rosella Hightower and Eglevsky with Massine as a guest.

**Orchestras in Visit**

The State Radiofonien Orchestra of Denmark—with whom Fritz Busch was associated for many years—made their first appearance here under his conductorship. They travelled by sea and were unlucky enough to have a very stormy crossing, but there were few signs of this at the concert. This first-class ensemble won immediate admiration in a list of familiar excerpts save for Reger's Variations on a theme of Mozart.

At the next concert Hindemith's Symphonic Metamorphosis on a Theme of Weber was played (if my memory is correct, it was also done at a previous festival). Kathleen Ferrier sang Brahms' Alto Rhapsody with polished taste and artistry, the choral portion being given by the Edinburgh Choral Union. The Symphony was Brahms No. 1.

The regular conductor of the orchestra is Erik Tuxen, who led the third concert; it included the third Beethoven Piano Concerto, with Arrau as soloist and the Symphony No. 5 of Carl Nielsen, Danish composer. Written nearly 30 years ago, it is in two long movements and created a considerable impression by reason of its power and originality.

Other orchestras taking part in the Festival were the Hallé and the B.B.C. Scottish, the latter under its conductor, Ian Whyte, who is to be heartily commended for including the lengthy Brahms Serenade, op. 11. The soloist in the Tchaikovsky Violin Concerto was that fine artist, Nathan Milstein.

Scottish art was also represented by the Glasgow Orpheus Choir, which has attained a unique position under Sir

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# Last Opera by Strauss Is Staged at Salzburg

**By Dr. Erwin Mittag**

SALZBURG.—For three years past, the problem of whether or not modern works should be produced at the Salzburg Festivals has been the subject of lively discussions. There are factions for and against, influential men on the Governing Board of the Festivals belonging to the latter. Gottfried von Einem, the composer; Bernhard Paumgartner, director of the Mozarteum, where Einem holds a chair as teacher; and the chief of the Vienna State Opera, Ministerialrat Hilpert, are in favor of a more "elastic" program. This year the opera list held Britten's Rape of Lucretia; Boris Blacher's new work, Romeo and Juliet, as well as Mozart's Don Giovanni and Magic Flute, Beethoven's Fidelio, and, as the climax of the operatic offerings, Richard Strauss's last composition in this form, Capriccio.

The first evening, which had been solemnly inaugurated by addresses of the United States High Commissioner and the Austrian Federal Chancellor, brought Don Giovanni in Italian, conducted by Wilhelm Furtwängler. His interpretation of Mozart bears the stamp of classicism and each phrase is well-balanced, though sometimes broad, and rendered in an irreproachably precise manner.

The cast consisted of splendid singers, members of the Vienna State Opera, Ljuba Welitch, Irmgard Seefried, Elisabeth Schwarzkopf, Erich Kunz, Anton Dermota, Alfred Poell; also Josef Greindl, playing the part of Sarastro and Tito Gobbi, who, despite his pleasant voice and good acting, is not yet a Don Giovanni of great stature. The chorus of the Vienna Philharmonic Orchestra, Clemens Holzmeister's stage arrangements and O. F. Schuh's flawless production helped to make an admirable presentation.

### Magic Flute an Extravaganza

The Magic Flute, conducted by Furtwängler, was played on the famous Felsenreitschule stage, as in the previous year. It was possible to repeat the objections raised formerly, that the performance of a magic opera calls for a closed stage rather than an open one. In fact, the most Viennese of Mozart's operas should not be presented as a musical show. The splendid costumes had been designed by Caspar Neher. Among the many singers who deserve highest praise we may mention Wilma Lipp in the part of the Queen of Night, Irmgard Seefried playing Pamina, whose voice was in the very best condition, and Erich Kunz as a genuinely humorous Papageno.

### Fidelio with Flagstad

Conducting Fidelio, Furtwängler was entirely in his domain. This great interpreter of works by Beethoven knows how to heighten the grip of the opera on the public in an uninterrupted crescendo from the beginning through the dramatic developments in the gaol scene right up to the jubilant liberation. Kirsten Flagstad's singing was revealed in the best possible manner. Its brilliant timbre is particularly conspicuous in the higher tones. Julius Patzak's Florestan was well-planned, and the expressiveness and clarity of the air sung in the dungeon were unrivalled. Time and again Greindl did not allow his beautiful bass voice properly to assert itself. Elisabeth Schwarzkopf was a charming Marcelline. Günther Rennert's stage management did not meet with unanimous approval, and Emil Preetorius' stage sets looked very sober, particularly the first two. The closing picture, however, was well elaborated and provided a striking contrast.

### Modern Opera Novelties

Perhaps the "liberals" among the program-makers decided that the middle way would be a good solution, and one might include in this festival modern works which have passed their test elsewhere. Britten's The Rape of Lucretia no doubt belongs to the latter class. At any rate, its outline is well known to American readers. One should praise the excellent musical direction by Josef Krips, whose preparation was scrupulous and most exact. The stage management by Josef Gielen and the stage decorations by Caspar Neher were of artistic refinement. Hilda Güden, Elisabeth Hoengen, Annalies Kupper, Kurt Böhme, Patzak, and Hermann Uhde were the singers.

Boris Blacher, composer of Romeo and Juliet, the second new opera produced, managed to condense Shakespeare's play into the narrow space of a short opera. Blacher lived in China for some time, and his opera has the direct appeal of the Chinese theatre. He was born in Russia of German parents and has lived in Berlin since 1922, where he is a professor.

One commentator describes his music as simple though not primitive, and terse but not "ascetic." I might add that it is unsentimental, certainly not hard in tone, but not keeping quite abreast of the developments on the stage. His music is epical rather than dramatic. Frequent phrase repetitions reveal the influence of Stravinsky. On the whole, this was something in the nature of an experiment, which was to the liking of listeners in a varying degree, though not a convincing work to which rigid Festival standards should be applied.

Capriccio by Richard Strauss was completed when the composer was 78. It was his last opera, for Liebe der Danaë (a dress rehearsal of which was performed at the Salzburg Festival in 1944) had been written prior to Capriccio. War developments interrupted the Salzburg Festival, so that Liebe der Danaë has never been performed anywhere except at this dress rehearsal. As for Capriccio, it had a hearing at Munich in 1942.

The libretto, especially written for the composer by Clemens Kraus, the well-known conductor, has its locale in Paris in 1775. A beautiful Countess' favor is sought, both in actual life and as an art patron, by a Composer and a Poet. By ordering an opera, she hopes to settle their dispute as to which is more important—words or music. What shall be its content? Smilingly, she leaves the choice to others. The stage empties, the servants put the drawing room in order and—an exquisite idea—begin to discuss the same subject. Undecided whether she should listen to the poet or to the musician, the Countess looks into the mirror. But the latter cannot tell her, either, what trend the opera of her life is to take.

**SALZBURG VIGNETTES... Right, scene from Mozart's Zauberflöte, showing Elisabeth Hoengen, Lisa Della Casa and Sieglinde Wagner as the Three Ladies, instructing Papageno (Erich Kunz). Above, Paul Schoeffler in Strauss' opera Capriccio. (Photo by Robert Halmi)**

Strauss composed most ingenious music to this "conversation piece." The overture is a baroque sonnet bearing the unmistakable stamp of Strauss' harmonization and a series of witty quotations. A splendid terzetto, a servants' octet and an orchestral intermezzo accompanying the moonrise, while the stage is vacant, are highlights of the opera.

Dr. Karl Böhm, disciple of Strauss, conducted in an exemplary manner. Ideal, too, was the presentation of the Countess by Lisa della Casa, a very beautiful singer with a sweet soprano voice, and those of Paul Schoeffler, Elisabeth Hoengen, Wilma Lipp and Anton Dermota. The performance was a great success.

### Notable Concerts

Bruno Walter's appearance was a high point of the concerts. In both of his programs he led the Egmont Overture and Mahler's Fourth, adding Mozart's "Jupiter" Symphony at one and his G major Symphony at the other. One could hardly ask for more clarity than he revealed in the Mozart and Mahler. Irmgard Seefried sang the solo in the

*(Continued on page 22)*

## La Bianca to Sing in U. S.

Oct. 8 is checked on the calendars of numerous music lovers in Buffalo, N. Y., as the day Jeanette La Bianca, youthful coloratura soprano of that city, will open her first American concert season with a recital in the major concert auditorium there, Kleinhans Music Hall. Jeanette returned on Aug. 21 from Italy, where, four days before her sixteenth birthday, she made her debut at the Royal Opera in Rome as Rosina in Barber of Seville. Two months earlier, on March 24 she made her very first appearance in grand opera when she sang Gilda in Rigoletto at Velletri. Jeanette has been studying with Lucia Carlino, also of Buffalo, since she was nine years old, and at 14 was soloist with the Buffalo Philharmonic. [At left above she is shown at the Royal Opera performance with Paolo Silveri (new at the Metropolitan this season), who took the role of Figaro in what is said to be the baritone's first appearance with a debutante. Above right as Gilda. Left, the young singer in summer and winter poses near her home.] Landing in New York last month, Jeanette told newspaper reporters her first project was to eat a banana split—"they don't have them in Italy." (Large photo—Oscar Savio.)

## Campion Festival In San Francisco

**By Charlotte Hiller**

SAN FRANCISCO.—Much rare music has been heard here recently. The Campion Society, named after the Elizabethan poet and composer, Thomas Campion, held another festival series of six concerts. Each included both old and modern works, and gave opportunity for a stimulating display of creative and interpretative talent, presenting many Bay Area artists in the programs. It is the only American branch of the parent organization in England, and has as one of its aims Campion's ideal of singing songs in English.

On Oct. 3 in London, the second annual Campion Citation is to be presented to Dr. Edmund H. Fellowes "for his achievement in transcribing the entire body of Elizabethan and Jacobean lutenist ayres." Signatories for the Campion Society include Carleton Sprague Smith, Sylvia Townsend Warner, Douglas Moore Michael Tippett, Sir Steuart Wilson, John Edmunds, and Leonard Ralston.

Opening with a concert by the Barati Chamber Orchestra in Berkeley High School Auditorium, old masters represented were William Byrd, Henry Purcell, J. S. Bach and W. A. Mozart. Leonard Ralston's effective Piano Concerto, presented with technical skill and dramatic intensity by Robert Mueller, aroused much interest. The program ended with the Bartok Divertimento for Strings, one of the most pleasing and gratifying works to be heard under George Barati's direction, and according concertmaster William Wolski opportunities for some fine obbligato playing.

The following concerts took place in the San Francisco Museum of Art. Old composers represented with instrumental works were J. S. Bach with a Sonata for Viola da Gamba played by Karl Hesse, cello, and Tanya Ury, piano. W. F. Bach with his Dramatic Fantasy in C Major performed by Robert Helps, piano, K. Stamitz, his sonata for Viola d'Amore and Small Orchestra transcribed for viola d'amore and piano, given by Mary Pasmore and Douglas Thompson, and Vitali's Ciaccona presented by Nathan Rubin, violin, and Douglas Thompson, piano.

In contemporary music there was an accomplished performance of Bartok's enchanting Contrasts for violin, clarinet and piano, by Nathan Rubin, violin, William O. Smith, clarinet, and Douglas Thompson, piano. There was also a superb rendition by Karl Hesse and Miss Ury of Hindemith's Sonata for cello and piano. The rest was given over to Bay Area composers—Earl Kim's complex Sonata for Violin and Piano, played by Nathan Rubin with the composer at the piano, Milhaud's Sonatine for Clarinet and Piano, given by William O. Smith and Robert Helps, and Roger Sessions' exacting piano works, Pages From My Diary and Second Sonata, in which 20-year-old Robert Helps proved himself a musician of exceptional gifts.

Old vocal works heard included four of Robert Jones' Ayres, for voice and ute; a group by Purcell, John Dowland, Thomas Ford and Stephen Paxton; choral works by the same masters, and an outstanding Ode to St. Cecilia, Begin the Song, by John Blow (1649-1707).

### Modern Choral Works

Contemporary choral works performed included Ralph Vaughan Williams' Magnificat, Edmund Rubbra's Missa Cantuariensis, Randall Thompson's delightful Tarantella, all presented by ensembles under Eugene Fulton's able direction, with Ray Menton, tenor, notable among the soloists. Recitalists were heard in a group by Victor Babin, in Vaughan Williams' magnificent Four Hymns for Tenor Voice; a group by Delmar Severy; five songs by William O. Smith; several songs, among them the stirring David Weeps For Absalom, by David Diamond; excerpts from John Edmunds' cycle Coventry, and three songs by Andrew Imbrie, of which Spectral Lovers made a deep impression.

Participating in the festival were Martha Long and Dorothy Channesian Renzi, sopranos, Henrietta Harris, contralto, Carl Hague and James Schwabacher, tenors, and young Keith Engen, basso, with a sizable and finely trained voice.

### Duo-singers in Bow

Nancy Corwin and Claudine Allen, duo-singers, were presented at the Marines' Memorial Theatre, Sept. 14, in their first San Francisco recital, under the management of Muriel J. Macgurn. The purity and the fine training of their voices was apparent in the solo group sung by each, and revealed a beautiful blend of the two voices which, though sopranos, markedly differ in timbre. Out of a program of great variety selected with impeccable taste the Purcell group, Heinrich Schuetz' Herr, ich hoffe darauf; Brahms' Die Schwestern; Somervell's Under The Greenwood Tree, and Morley's I Go Before My Darling, this sung unaccompanied, deserve special mention. Norman Mealy, member of the University of California Music Department and known for his work with vocal chamber ensembles, was the excellent accompanist.

## New Orleans Opera Series

Walter Herbert, general manager and conductor of the New Orleans Opera House Association, announces that the 1950-51 season will open on Oct. 18, with the performance of Lohengrin, with Kurt Baum in the title role, Astrid Varnay as Elsa, and Hans Busch as stage director. Other works to be presented include Faust, Don Giovanni, Der Rosenkavalier, Madame Butterfly, La Boheme and Carmen.

Among Metropolitan Opera artists to appear are Dorothy Kirsten as Cio-Cio-San and Risë Stevens as Carmen. Other leading singers will be Licia Albanese, Nadine Conner, Jarmila Novotna, Raoul Jobin, Emanuel List, Italo Tajo, and Hugh Thompson.

# Passing of De Luca Takes Noted Master of Bel Canto

The death of Giuseppe De Luca in New York on Aug. 26 at the age of 74, ended a vocal career which spanned most of the great opera houses of Europe and the Western Hemisphere, and an extraordinary range of singing years. De Luca, only a decade ago, was heard again at the Metropolitan, revealing at 64 almost unimpaired vocal and dramatic finesse. Critics commented on the nobility of his style, his flawless legato, the humanity and dignity of his acting. In the meantime, many of the earlier vocal giants had passed on, and in an age of less exacting standards his mastery stood out vividly.

De Luca was born in Rome, Dec. 25, 1876, the son of Nicola De Luca, a blacksmith. By the time he was eight, his mother, the former Lucia De Filippi, who had a fine soprano voice, entered him in the Schola Cantorum, and as a boy soprano he sang in St. Peter's and before Pope Leo XIII. He also studied at the Academy of Santa Cecilia and had his chief vocal grooming from Persichini.

He made early opera appearances in Piacenza, Genoa, Ferrara and Parma. At the Teatro Lirico in Milan he appeared in the world premiere of Cilea's Adriana Lecouvreur in a cast with Caruso. Toscanini conducting; visited Buenos Aires with a company headed by Caruso and Toscanini; and from 1904 was a member of La Scala, Milan, in that year creating Sharpless in the world premiere of Madama Butterfly.

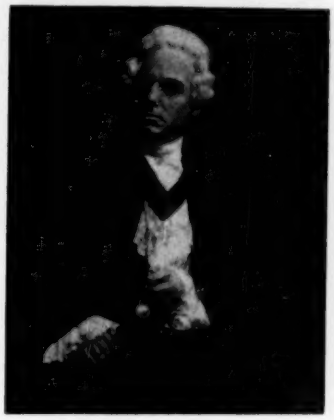
### 20 Years at the "Met"

Metropolitan Opera audiences first heard De Luca as Figaro in The Barber of Seville in 1915, and in the colorful regime of Gatti-Casazza, he sang a surprising galaxy of roles, some of which he created here. These included Paquiro in the world premiere of Granados' Goyescas; the title roles in the first New York hearings of Gianni Schicchi and Rabaud's Marouf; the Bellman in Respighi's La Campana Sommersa; Scindia in Massenet's La Roi de Lahore; Cascart in Leoncavallo's Zaza; the elder Bruschino in Rossini's Il Signor Bruschino and many others. But he was probably most celebrated as The Barber, Tonio, Scarpia, Sharpless, Marcello and Germont. He left the Metropolitan at the close of 1934-35, singing abroad until his three reappearances there in 1939-40, when he sang the elder Germont and Marcello.

De Luca did not reappear here until after the war. It was said that he had gone into retirement, but he emerged to sing at the Rome Opera and in concerts for U.S. servicemen. In 1946 he came again to New York, appeared as Rigoletto with the Connecticut Opera in Hartford, and was warmly welcomed in a Town Hall recital which showed that he still commanded his art in the more intimate field. His last New York recital was at Town Hall on Nov. 7, 1947, the golden anniversary of his professional debut.

### Amiable in Private Life

An amiable, plump little man, with an individual charm and rather ironic twinkle in his eye, De Luca numbered among his close friends Toscanini, under whom he had sung various times, and Giovanni Martinelli, Frances Alda, Edward Johnson and many others. De Luca was a sociable personality, and loved parties. Tales of temperament, which spring up plentifully in the wake of many singers, particularly of his generation, seem nonexistent in his case. He was a friend and mentor to younger colleagues, and,



DE LUCA AS SCARPIA
(Photo © Mishkin)

after his return here, entered the teaching field, both privately and as a member of the Juilliard School of Music summer sessions. He was to have joined the faculty of the Curtis Institute of Music this autumn.

Like most Italians, the baritone was a devoted family man. He married twice, his first wife, Olympia, died in 1918, and he then wedded her sister, Giulia, who survives, as does his daughter by his first marriage, Wally, wife of a lawyer named Panni.

The singer formerly owned a beautiful villa in Rome, which he sold to the American Embassy three or four years ago, before his latest return to this country. When his first wife died he erected a mausoleum in a Roman cemetery, with a place for himself, which he sometimes jokingly alluded to as his future residence. He said to his doctor in English just before his passing, "I think you are going to send me to my little white house in Rome."

That his services to the Metropolitan were highly valued is revealed in the tribute paid by Charles Sloan, chairman of the board of directors, after his passing:

"Giuseppe De Luca was one of the truly great baritones of all times and one of the most beloved members of the Metropolitan Opera family. We will cherish the memory of this distinguished artist not only for his beautiful singing and his outstanding success as a teacher of young artists but for his gay spirit and warm friendship." R. M. KERR.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## Heinz Unger Conducts Mexican Players

**By Charles Poore**

MEXICO, D. F.—Dr. Heinz Unger, conductor of Toronto, has made another visit to this city as conductor of the University Orchestra. His programs included the Beethoven Eighth and Third Symphonies and the Egmont Overture; Mendelssohn's Midsummer Night's Dream music; Berlioz's Symphonie Fantastique; and a notable performance of the Rachmaninoff Second Piano Concerto, with Stella Contreras as soloist. In the last work the orchestra played with an added sense of phrase and nuance, and the conductor's direction was so sympathetic and so lovingly done as to make the reading a fitting tribute to the memory of the composer.

Dr. Unger, before leaving this city, described to the writer his impressions of music in this country. The conductor, who has appeared in many lands—Germany, Russia, Spain, Czechoslovakia, Sweden, England—and at present lives in Canada, found Mexico's musicians eager to learn and very responsive. The Mexican public, he was delighted to see, is becoming every year more interested in orchestral music—a fact borne out by the frequent giving of two concerts at the same hour, with both ensembles playing to a full house. The great improvement the orchestral players made in the few weeks under his direction showed how much can be achieved in a short time when a director knows what he wants in the way of phrasing and tone.

### Impressions of Public

The conductor is a good linguist, speaking Spanish with fluency, like a mother-tongue. This command of the language helped him to establish friendly relations quickly with the orchestra men, and aided him in making his musical ideas clear to them.

He commented also on the musical tastes shown by various nations in which he has been active. When he found that a politician objected to the pace of an adagio he was rehearsing, because he thought it sounded too sad, Unger thought it time to leave Russia. Nevertheless, he found there some of the best musicians in the world. In England, he thought the audiences were the freest of any from prejudice, open-minded and eager to know what is going on in the rest of the musical world, when he conducted the London Philharmonic in a tour of leading cities. His first visit to Spain was in the years before the Civil war; his last one, following that event. He found Spaniards responsive to good music from nearly every source, though they didn't take to American music in the style of Gershwin's Rhapsody in Blue. He found that Bruckner was liked mainly by a select group in Central Europe — Vienna, Munich and to some extent in Prague—which he felt were some of most cultured centers of music.

**THREESOME IN TAXCO . . . Horace Britt, cellist, and his wife, with his sister, Mrs. Paul Kefer, center, in the Mexican city. The Horace Britt Trio will give concerts in Mexico next March.**

### Recitalists Appear

Among other musicians of note heard here in recent weeks, Artur Rubinstein played a series of piano recitals, with an extra concert in the new Roble Theatre, where he was assisted by the Xalapa orchestra, under José Yves Limantour. For every appearance the house was sold out, about 2,000 capacity in Bellas Artes and about 4,000 in the Roble.

Walter Hautzig, following his success here in 1948, when he appeared as soloist with the Xalapa Orchestra, played two piano recitals recently in the Bellas Artes. Among his numbers was a novelty for Mexico—a Concerto in D minor by Benedetto Marcello. As transcribed by Bach, it foreshadows Haydn by about a century. Hautzig's other offerings included the Beethoven Sonata, op. 111, a group of Chopin, and two interesting Poulenc pieces, a Pastoral and a Toccata, the latter, played with brilliance and bravura, bringing down the house. He also gave the complete Schumann Carnaval.


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BARITONE


## Newcomers Add Lustre To Season in Brazil

**By Ceicao de Barros Barreto**

RIO DE JANEIRO.—The present music season has not shown the development expected, as compared with previous years. If public interest seems decreased in the opera season, which must be largely attributed to the repertoire, consisting chiefly of operas too often heard, the same was not the case with the concerts. The leading musical societies have presented outstanding artists, guest conductors, recitalists and orchestral soloists.

The opera season, at the Municipal Theatre, presented mostly Italian repertoire works, including Un Ballo in Maschera, Otello, Rigoletto and Il Trovatore. Tullio Serafin headed the conducting staff, and the company included Ferruccio Tagliavini, Leonard Warren, Enzo Mascherini, Elisabetta Barbato and others.

Notwithstanding the cooperation of the Government, which provided the theatre, orchestra, chorus, corps de ballet and an annual subsidy, and despite the houses sold out by subscription, with some $12 charged for an orchestra seat, the artistic success of the performances was not of the greatest. Perhaps some of this was owing to lack of sufficient rehearsals, and casts selected without the proper homogeneity, though individual artists in many cases distinguished themselves.

### Concert Highlights

The British pianist Solomon, in his first visit to this country, was heard in three recitals in the series of the Associacao Brasileira de Concertos. A notable artist, his interpretations of Brahms' Variations and Schumann's Etudes Symphoniques were masterful, as was Beethoven's Sonata, op. 2, No. 3. Chopin had sensitivity and poetry. The Brazilian composers Mignone and Villa-Lobos were among other moderns played, and many encores were added.

Favorite artists who reappeared here were Yehudi Menuhin, who under auspices of the Cultura Artistica, impressed in sonatas of Bach, Beethoven and Prokofieff, with Theodore Saidenberg as assisting pianist; and Isaac Stern, who had ovations in the Associacao Brasileira de Concertos series, with Bach, Mozart, Wieniawski and Bartok. Another recital under the latter auspices was given by the American contralto, Carol Brice, who gave a fine exhibition of vocal powers in Schumann, Gluck, modern works in English, and a Brazilian number, sung with perfect diction.

### Ciccolini and Hendl Bow

The young Italian pianist, Aldo Ciccolini, revealed maturity, interpretative scope, and a brilliant technique, playing the Brahms Paganini Variations and

Debussy's Preludes with refined style and careful shading. Later came works by Respighi, Albeniz and Stravinsky (the Dances from Petrouchka showed power, speed and ardent temperament).

Ciccolini also appeared as soloist in Tchaikovsky's Piano Concerto No. 1 with the Orquestra Sinfonica Brasileira, conducted by the American, Walter Hendl (his first appearance as guest conductor in Rio). Other numbers which the latter led were Nepomuceno's prelude, Caratuja, given a precise and colorful reading; Strauss' Don Juan, and Hindemith's Mathis der Maler suite, the last marking the high point of the concert. The conductor obtained good results from the orchestra after only a short period of rehearsing. At a subsequent concert, Norman Dello Joio's Variations, Chaconne and Finale had its local bow.

Mr. Hendl's visit to South America was sponsored by the Braniff Airlines, a good-will tour which aimed to cement musical relations between the U. S. and Latin America. After his stay here, he left for Buenos Aires to conduct several concerts and the first local performance of Benjamin Britten's The Rape of Lucretia at the Teatro Colon.

### Further Recitals

Other recitals heard lately at the Press Association in Rio included one by the Brazilian soprano Andrezza del Mar, who disclosed a voice of pleasant, warm quality and good style in songs ranging from Gretry, Cavalli and Scarlatti to contemporary composers.

The pianist Marina Cordovil was also heard to advantage at the Press Association, in a recital which included works by Bach, Beethoven, Chopin, Prokofieff's Gavotte, Mignone's Lundu, and Oscar Adler's suite, Quadros Infantis. Outstanding points in her playing were controlled technique, and a musicality which comprehended meaning and correct phrasing.

## Red Rocks Festival Draws

DENVER, COLO.—Held for the fourth year, the Red Rocks Music Festival, in the natural amphitheatre near this city, was a notable success. Seven concerts were given during six weeks by the Denver Symphony Orchestra, conducted by Saul Caston, with soloists. The total attendance increased by 10,000. A novelty this year was the presentation of the Ballet Russe de Monte Carlo on the second Friday and Saturday nights of the series. Opening the season was a concert version of Tristan and Isolde, with Helen Traubel and Lauritz Melchior. Other programs included one in which Virgil Thomson conducted one of his works; another with Robert Merrill, "Met" baritone, as soloist; a Gershwin Program with J. M. Sanroma as assisting piano artist; a Rodgers and Hammerstein Night; and an appearance with the orchestra of Alec Templeton, pianist. A feature of the series was a four times greater number of children attending than in previous years. There was also pronounced interest on the part of visitors from other States.

**DR. AND MRS. OTTO HERZ spent a short holiday in Hawaii, following several concerts there in which Dr. Herz was accompanist for Igor Gorin. The couple flew to Honolulu and back as part of a vacation itinerary during which they traveled 9,020 miles by car and visited six national parks. Dr. Herz is back in New York, having resumed his schedule of accompanying, teaching and recording after Labor Day. (United Air Lines Photo)**

## Salzburg Fetes Trapp Singers

SALZBURG.—The Trapp Family Singers came from America to participate in this year's Salzburg Festival, giving a recital in the Mozarteum Concert Hall, an outdoor concert in the Cathedral Square on the stage traditionally reserved for the performances of Everyman, and one in the historic Renaissance Cathedral.

Returning to their native country for this visit, the Trapps were greeted here by more than 1,000 citizens of Salzburg and Festival visitors, headed by the American Minister of Commerce, Dr. Ernst Kolb; the Governor of Salzburg, Dr. Josef Klaus; and the Prince Archbishop of Salzburg, Dr. Andreas Rohracher. Addresses were made expressing the thanks of the Austrian people for the more than 300,000 pounds of food, clothing and medicines collected for the Austrian needy in the United States by the Trapp Family Austrian Relief, Inc. Welcoming ceremonies were broadcast.

## Barzin Forces Mark 20th Year

The National Orchestral Association, Leon Barzin conductor, this season celebrates its 20th anniversary as a training orchestra, offering experience to qualified applicants free of charge. During this time it has maintained a constant supply of young musicians for symphonies throughout the nation. The current season opens on Oct. 2, following September auditions. Rehearsals take place on Monday, Wednesday and Friday afternoons.

## Ellsasser Resumes Series

Richard Ellsasser resumes his performance of the entire 219 organ works of J. S. Bach from memory, presenting the fourth series at Wilshire Methodist Church, Los Angeles, on the five Sunday nights of October. Afterward he makes a three-week concert and lecture tour of the Middle West and South.


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## Koussevitzky at Hollywood Bowl

By C. Sharpless Hickman

LOS ANGELES.—Hollywood Bowl's 29th "Symphonies Under the Stars" season ended on a climactic note for the second successive summer under the inspirational leadership of Dr. Serge Koussevitzky, who conducted the four final programs, with Isaac Stern, Vladimir Horowitz, Jascha Heifetz and the Greater Los Angeles Chorus assisting.

Stern played the Tchaikovsky Violin Concerto with transparent tone and clean technic on a program which included the same composer's Romeo and Juliet fantasy-overture and Fifth Symphony; Horowitz was heard in the Rachmaninoff Third Piano Concerto, with Koussevitzky conducting Brahms' Academic Festival Overture and C Minor Symphony; an all-Beethoven night featured the Eroica Symphony and Heifetz in the Violin Concerto. The city-sponsored Greater Los Angeles Chorus participated in two Bach Cantatas and the Beethoven Ninth Symphony.

Though these were staple items in the repertoire, their interpretation could hardly be termed traditional in all details. Leisurely exposition allowed the fullest freedom to orchestral tone, and in the kindling of such instrumental color—particularly in the string sections—Koussevitzky is unrivalled. Aside from concerts under Munch and Toscanini, and the same conductor last summer, the orchestra has not sounded better in years.

Horowitz performed the Rachmaninoff D Minor Concerto with incredible brilliance, but unfortunately the amplification balance led the piano to overshadow some of the beautiful orchestral accompaniment. In the Beethoven Violin Concerto, Heifetz and the conductor collaborated in another masterful reading.

In the Ninth Symphony, integration of chorus, soloists and orchestra was exceptional. The 350-voice Greater Los Angeles Chorus, a unit of the city's Bureau of Music trained by Dr. Hugo Strelitzer, had a solid tonal impact, while the singing of the soloists David Lloyd, Janice Moudry, James Pease and Marina Koshetz, placed as a group with the chorus at the very back of the soundshell, was excellent. Lloyd, especially, impressed, as did Miss Moudry in her part in the Bach Cantata No. 12. Almost 40,000 heard the four concerts.

### Other Summer Events

Other late summer events included an invitational concert by the Los Angeles Chamber Symphony at Artur Rubinstein's Beverly Hills estate, for which the pianist played the Mozart A Major Concerto with rare delicacy and beauty. At the University of Southern California, Alice Ehlers gave a solo harpsichord recital devoted to the Bach Goldberg Variations; other recitals there included interesting programs by violinist Alex Murray, and John and Evelyn Garvey, viola-piano duo.

Hollywood Bowl programs, not reported in previous issues of this magazine, included two with Jose Iturbi as pianist-conductor, at the first of which he played the Tchaikovsky B Flat Minor Concerto, with John Barnett conducting the extremely responsive accompaniment, and at the second of which the provincial dancers sent to this country by Spain's Choros y Danzas group were soloists in colorful, little-known examples of Iberian folk dances.

Another Bowl "pop" night was devoted to music from Rodgers and Hammerstein shows, with the fine Roger Wagner Chorale and Jane Powell, Muriel Maxwell, Thomas Hayward and Earl Wrightson as soloists under Johnny Green's baton. It was one of the pleasantest Bowl "pops" in many a season, with Wrightson in particular deserving plaudits for his singing.

In the light opera field the Greek Theatre dazzled and amused its patrons with Gentlemen Prefer Blondes, Gertrude Niesen in the Carol Channing role, while the Los Angeles Civic Light Opera Association closed its season at Philharmonic Auditorium by importing the moving, beautifully-staged Maxwell Anderson-Kurt Weill musical tragedy, Lost in the Stars, with Todd Duncan and others of the New York cast.

### Evenings on the Roof Resume

Two weeks after the Bowl closed, the 1950-51 season opened with the first of 22 chamber music programs sponsored by "Evenings on the Roof" in its 13th series. Two works on the program—Poulenc's Sonata for violin and piano and Olivier Messiaen's Quartet for the End of Time—were new to Los Angeles. The former, and Beethoven's G Major Sonata, Op. 30, No. 3, were superbly played by Joachim Chassman and Shibley Boyes. They were joined in the Messiaen by Edmund Chassman, clarinet, and Michel Penha, cello. The Poulenc Sonata revealed an unending flow of exquisitely melodic material, treated here and there with glittering harmonic touches, yet could hardly be described as a very strong or enduring work. The Messiaen Quartet, metaphysical in its religious concept, had frequent touches of inspired originality. Unfortunately many of its techniques—as in a tendency to use the piano in a series of reiterative arpeggi, and violin and cello in octaves—became repetitive as the work progressed in its illustration of episodes from the Book of Revelations.

## Heard in Concerts and Radio

Susanne Freil, recent Town Hall recitalist, has appeared extensively as a member of the Robert Shaw Radio and Touring Choir. She was soloist with the Collegiate Chorale in several Carnegie Hall concerts, including the performance of Vivaldi's Gloria under Alfredo Antonini, and has been soloist with the New York Oratorio Society in the Bach B Minor Mass; on NBC, CBS and ABC networks; and recorded for Victor the Bach Magnificat and Sleepers Wake.

### Susan Reed's Recital

Susan Reed, the ballad singer, will include a group of the Songs of the Auvergne on her Oct. 22 Town Hall recital. She will be accompanied by George Reeves, the former accompanist of Madeleine Grey whose interpretations of these songs have won world-wide fame.


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## THE DANCE: By ROSALYN KROKOVER

# Sadler's Wells Ballet Returns

There wasn't a fanfare of trumpets around Broadway when the Sadler's Wells Ballet opened their second American visit at the Metropolitan Opera House on Sept. 10, but there was something nearly equivalent: a sold-out house, standees all over the place, people outside begging for tickets, and all kinds of glamor present.

The company was about the same as last year's, with Margot Fonteyn, Robert Helpmann, Moira Shearer, Pamela May, Beryl Grey, Violetta Elvin, Alexis Rassine, Michael Somes and John Hart as leading dancers. The orchestra was conducted by John Hollingsworth, Robert Irving, with Robert Zeller scheduled for a few guest appearances. Constant Lambert, the conductor, did not make the trip this season.

On the opening night, and repeated on Tuesday (when this reviewer attended), was Swan Lake, complete in four acts. There were no surprises: the company last year had showed its mettle in the work. Again one marvelled at the discipline of the company and its fine corps de ballet. Again one wished that the male dancers were stronger. Again one admired Margot Fonteyn, a finished dancer if ever there was one.

In some respects, Fonteyn is reminiscent of Markova. Neither could be listed among the strongest dancers in the world, technically, but both have the intelligence to confine themselves to the things they can do superlatively well. It is only in those sections where pure technique is demanded — say the thirty-two fouettes of the Black Swan —that Fonteyn weakens a bit. Otherwise her dancing is flawless, and she uses her arms with amazing artistry. Her interpretations are thoroughly thought-out, too; the second act of Swan Lake is a dramatic triumph for her. And she shifts mood entirely as the Black Swan, becoming more objective, less lyric, as demanded by the role.

Since Swan Lake is virtually a one-character ballet—the Prince, in this case, Michael Somes, has little to do but look manly and be a good partner and mime —the Sadler's Wells company, thanks to Fonteyn and its superbly trained corps de ballet, gives a beautiful performance.

### Sleeping Beauty with Beryl Grey

The second full-length ballet to be given was Sleeping Beauty, and it had consecutive performances from Sept. 14 through 17, including weekend matinees. The leading role alternated between Fonteyn, Shearer and Grey. Since Fonteyn and Shearer's performances were discussed during their last visit, most interest was centered on Beryl Grey's first appearance here in the role of Princess Aurora, which took place on Sept. 16. Though still in her early twenties, Miss Grey has as strong and flawless a technique as one is likely to find, even in this day of great technicians. She also has a stunning line and an intelligent sense of phrasing. Her dancing flows continuously; it never becomes static. The role of Princess Aurora makes great demands on its interpreter, and Beryl Grey met them all with an apparent ease and elegance. John Hart was her able Prince. Rosemary Lindsay was an attractive and effective Lilac Fairy. And when she was called upon to dance there was little doubt but that she is one of the more gifted members of the company. Ray Powell was a properly wicked Wicked Fairy.

The Blue Bird Variation was expertly danced by Brian Shaw and Rowena Jackson. They were not helped by their dull costumes, though; a brighter blue would do wonders. All of the lesser roles were handled beautifully and the production as a whole is fascinating theatre from beginning to end. Both Swan Lake and Sleeping Beauty were produced by Nicolai Sergueff; the former has costumes and scenery designed by Leslie Hurry, while the latter has been designed by Oliver Messel.

### Ballets de Paris Season Extended

Mail order demand for tickets for Roland Petit's Les Ballets de Paris has been so overwhelming that the Messrs. Shubert and S. Hurok, who are sponsoring the company by arrangement with Arthur Lesser, will open a four-week season at the National Theater on Oct. 4 instead of the originally planned two-and-a-half-week run at the Century. The opening program will consist of four ballets: Les Demoiselles de la Nuit, L'Oeuf à la Coque, Les Forains, and Carmen. This schedule will continue until a change of repertoire has been announced. Featured dancers this season are Renée Jeanmarie, Roland Petit, Colette Marchand, Gordon Hamilton, Danielle Darmance, Belinda Wright, Serge Perrault, Polajenko and Oleg Briansky. Jacques Dazire is the conductor.

### Jean Babilée Joins Grand Ballet

The Marquis de Cuevas has announced that Jean Babilée, the popular dancer of the Ballet des Champs-Elysées, has been added to the roster of his Grand Ballet for the company's first appearance, at the New York Century Theatre on Oct. 30. There will be a four-week season. Babilée's wife, Nathalie Philippart, will also be a member of the company. Among the ballets in which the French dancer will be seen are Roland Petit's Le Jeune Homme et la Mort and his own L'Amour et Son Amour, and Till Eulenspiegel.

### Dance News

Marina Svetlova, for many years prima ballerina at the Met, has announced the opening of her Ballet Academy in New York City. Faculty members include Margaret Curtis, Boris Romanoff, Miriam Marmein and Lola Flabiano. All but Miss Marmein have for many years been associated with the Met. . . . Talley Beatty and his Dance Group gave a recital at the Y Dance Center on Sept. 24. . . . Pearl Primus has opened new studios in New York, where she will give classes in dance and drumming as well as lectures, exhibitions, demonstrations and movie showings of the vast materials she collected while in Africa. . . . The Ethnologic Dance Center gave a cocktail party on Sept. 10 honoring Rebecca Harris, Mari Lynn and Peter Di Falco. . . . Dance Magazine will publish a Twenty-Fifth Anniversary Edition, called 25 Years of American Dance, early in 1951. . . . Choreographers' Workshop is presenting the first complete dance concert by the Ross-Ward Ballet on Oct. 14 at the Y Dance Center. The three new works to be offered are The Thief Who Loved a Ghost, The Rose House and Pierrot and the Moon.

The American Museum of Natural History again offers an interesting series of dance recitals on seven Thursdays from Oct. 26 to Feb. 8, with identical afternoon and evening performances. Jack Cole and Company will open the series. Others include Hadassah and Company (Nov. 9); Reginald and Gladys Laubin (Dec. 7); Jean Leon Destiné and Group with guest-artist Jean Murai (Dec. 28); Sergio Franco and his Mexican Dancers (Jan. 11); Taik-Won Cho and Sun-Yong Kim (Korea), Tachibana and Group (Japan), and Taneo and Company (Hawaii, Tahiti, Somoa) (Jan. 25), and Ruth St. Denis and Ted Shawn (Feb. 8). . . . The Y Dance Theatre Series has Merce Cunningham, Jean Erdman, Katherine Litz and their groups (Nov. 26); Pearl Primus and Company (Jan. 14); Dance Auditions Winners (Jan. 21); Dudley-Maslow-Bales Trio and Group (Jan. 28); Dance Auditions Festival, 1942-1950 (Mar. 4); and Janet Collins and Company (Apr. 29). . . . The Henry St. Playhouse will give ten programs outlining the History of Dance under the direction of Alwin Nikolais and the New York Dance Film Society. Each program will present a lecturer and dance films, while several programs will include dance demonstrations and exhibitions. An outline text for the course will be prepared by Dr. Juana de Laban. The series opens Oct. 2. . . . Adelphi College held a program in honor of Miss Ruth St. Denis on Sept. 22.

### Snowdon to Head MCA Concert Department

MCA Artists, Ltd., Inc., has announced that Edward V. Snowdon has been engaged to direct its program of concert activities. Mr. Snowdon, who, for 15 years was associated with Charles L. Wagner in the management of concert artists and in the production and bookings of opera productions on tour, will handle concert tours for film and radio personalities and direct the bookings of concert artists in Broadway productions, television and radio shows, opera, college entertainment series and established concert courses.


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## SILHOUETTES By MARY CRAIG

# Brevard Festival Holds Fifth Series

The fifth annual Music Festival at the Transylvania Music Camp, Brevard, N. C., commenced Aug. 11 with an orchestra program comprising the Overture to Colas Breuguon, by Kabalevsky; Rachmaninoff's Concerto in C minor, with Eugene List as soloist; and the Tchaikovsky Symphony No. 4, in F minor. The 80-piece orchestral ensemble for the festival series under the direction of James Christian Pfohl, included vacationing instrumentalists, instructors of the summer school, some imported first-chair players from major organizations and students of the camp selected for outstanding ability. Intensive rehearsing for five days pulled the group magically together, and the performance standards maintained an admirable high during the six weekend concerts.

The festival plans offered a variety of compositions, classic to contemporary, interspersed with vocal and instrumental solo work and choral numbers—in brief, suited to every taste. The second concert presented Julian Patrick, baritone, as guest artist with the orchestra. The young singer listed Mozart and Verdi arias, the three Ravel songs, Don Quichotte à Dulcinée, Rachmaninoff and Fourdrain numbers. The orchestra played Berlioz, Strauss, Barber and Gershwin music.

Norma Heyde, soprano, and Margaret Thuenemann, contralto, made their festival bows at the third concert, singing the solo parts in The Blessed Damozel of Debussy. A special commendation should be given to the Women's Chorus, a section of the splendid choral group directed by Lester McCoy, which is musically and tonally one of the most admirably integrated features of the enterprise. The orchestra did effective playing in the Tannhäuser excerpts, the fine Schumann D minor Symphony and in the rhythmic Roumanian Rhapsody by Enesco.

An all-orchestral program opened the second series on Aug. 18—Mozart's gay Overture to Il Seraglio; the Beethoven E flat major Symphony (No. 3); and Moussorgsky's Pictures at an Exhibition. Tchaikovsky's Concerto for Violin and Orchestra marked the peak of this season's musical achievement. Paul Makovsky, the soloist, is of artist calibre and delivered an outstanding and expressive reading of the colorful music. The orchestral work was inspirationally stepped-up, and the Brahms Overture and familiar Dvorak's "New World" Symphony were well played.

The grand finale brought together chorus, the vocal soloists previously introduced plus William Hess, tenor, and instrumentalists for the often heard but ever glorious Verdi Manzoni Requiem. It proved a laudable essay, and, allowing for scope limitations of some inexperience, was impressive and majestic.

The audiences of the Festival rightly paid tributes of praise to Conductor Pfohl and his music forces. An undertaking of this nature requires more of personal devotion and hard work than is easily comprehended by the layman. The Brevard Festival is one of the encouraging signs of expansion from the key cities into countrywide cultural interest. It is also a delightful and rewarding event.

**AT 1950 BREVARD FESTIVAL . . . James Christian Pfohl, the musical director, left, is congratulated on the success of the annual North Carolina series by Adelaide Van Wey, contralto, and her husband, Robert Hill, at the closing performance.**

## Debuts in Salmaggi Series

The Puccini-Verdi Operatic Festival staged by Alfredo Salmaggi, Sept. 6 through 10, in Carnegie Hall drew enthusiastic audiences, although the standards of performance rated greater patronage. The experienced forces of the Popular Price Grand Opera Company apparently found no hazards either in the limitations of concert hall facilities or in filling the wide open spaces with sound, although there appeared to be some difficulty in coordinating with the softer playing of the orchestra, placed as it was at seat level, and the draw stage curtains once made off with portions of the very attractive set! (Incidentally, rumor said that one of Mr. Salmaggi's gifted sons is the designer and painter of the best of the scenes.)

The opening performance was Madama Butterfly, with Anna Mazzoleni in the title role. The supporting cast listed Lillian Marchetto, Costanzo Gero, Beatrice Fairshaw, Stefan Ballarini, Adrian La Chance, Lloyd Harris, Valfrido Patacchi. In the following Tosca, June Kelly sang the lead, with Gabor Carelli and Mario Cozzi. Josephine Guido was charmed as Mimi in Boheme; Rudya Rudyas essayed Musetta; Antonio Madasi, Claudio Frigerio, Stefan Ballarini and Valfredo Patacchi were the four colleagues, all excellent vocalists. Traviata introduced Helen Wood as Violetta, with Maria Pasca, Costanzo Gero and Stefan Ballarini in the major roles.

The closing Aida presented two new singers in U.S. debut, Lydia Serafini, as Aida, and Francesco Battaglia, as Rha-


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dames. The young soprano should not be confused with a singer of similar name whose work is known on European stages. Miss Serafini's career is still ahead of her, but she has vocal assets which augur well for her future. Operagoers were delighted to welcome to this country an artist of Mr. Battaglia's quality. He is reportedly slated for several performances here in the characterizations which have won renown overseas. Amneris was sung by stately Eleanor Knapp, Amonasro, by Mario Cozzi; others heard were Harris, Patacchi, Fairshaw and La Chance.

Conductors for the series were Gabriele Simeoni, Anton Coppola, Salvatore Dell'Isola, Constantino Turcano. Mimi Kellerman was première danseuse. The chorus was acceptable and knowledgable, several being recognized as from the Metropolitan line; the orchestral tone was in the main clear and sufficient for effective score reading.

Mr. Salmaggi won an ovation when in a curtain speech, he announced that in May, 1951, at the conclusion of his Brooklyn Academy season, he would return to Carnegie Hall for a spring opera series. The Brooklyn Academy Opera opening was scheduled for Sept. 30. Aida was the choice, with Serafini, Battaglia, Knapp, Cozzi and the cast of the Carnegie presentation. Pagliacci and Cavalleria make up the double bill of Oct. 7 and Verdi's Don Carlos is announced for Oct. 14, the first hearing of this work in New York City since 1922. M. C.

## NEWS IN BRIEF

Before leaving for another European concert tour, Abbey Simon, pianist, appeared on the American Broadcasting Company's "Piano Playhouse" and NBC's television program, Just for You.

William Schatzkamer's album of Mozart and Scarlatti piano works will be released by RCA-Victor in January in conjunction with his Town Hall recital. Mr. Schatzkamer's recording of Bach-Siloti's Organ Prelude in G minor and the Organ Fugue (The Little) is ready this month. His contract with RCA-Victor has been renewed for the third year.

Anton Rovinsky appears on WNYC's Keyboard Master Series on Oct. 1 (8:30 p.m. EST), playing a half hour of compositions by Palestrina, Debussy and himself. This is the first broadcast of a series. Mr. Rovinsky resumes piano instruction at his New York studio the first of this month.

The English Duo (Viola Morris, soprano, and Victoria Anderson, contralto) are in London, appearing in concert and over the radio. On Oct. 5 they will be heard in recital in Amsterdam.

Arthur Le Blanc, violinist, will tour Canada and the New England states this season. He will perform with orchestra the new Milhaud Concerto which he introduced in 1948 in a premiere Audition Mondiale in Paris with the Orchestre de la Société du Conservatoire under Andre Cluytens.

Hazel Gruppe, pianist, gave an all-Liszt program in the Brooklyn Museum summer series on Aug. 20.

Mariko Iwamoto, Japanese violinist, played over WABF on Sept. 3, featuring the Fauré Sonata No. 2 for violin and piano, with Arpad Sandor at the keyboard.

Dr. Heinz Unger was guest of honor at a banquet given by the Mexican Musicians Union in Mexico City after one of the concerts of the Beethoven Festival which he conducted there.

Donald Dame, tenor, closed the season at Chautauqua, N. Y., with a recital on Aug. 27 at the Amphitheater.

The Young Men's Symphony Orchestra, Max Jacobs, conductor, resumed rehearsals on Sept. 24 at the City Center, 130 W. 56th Street, New York. Membership is open to young men and women who wish training for a professional career. Tuition is free.

Sam Morgenstern, conductor and composer, has been appointed associate musical director of the New Friends of Music, according to Ira A. Hirschmann, president.

Alexander Borovsky is giving 20 concerts in Argentina and Brazil, ending Oct. 20. From South America the pianist will go to Europe.

Ray Lev returns to the United States the middle of October after tours of Israel and Europe. In Israel she played 20 recitals, several broadcasts, and was heard in the Cesar Franck Variations with the Israel Philharmonic in Jerusalem.

Joseph Bernstein has been engaged as concertmaster of the Sadlers Wells Ballet Orchestra for the company's American season.

Stell Andersen, pianist, left on Sept. 29 by the SS Nieuw Amsterdam for her sixth European tour, opening with the Residentie Orchestra in The Hague, Schiedam and Delft. She returns here in November to begin American engagements.

Doris Pines, young American pianist will appear in the American Artists Series for 1950-51, sponsored by the Brooklyn Institute of Arts and Sciences, playing on Jan. 21 at the Brooklyn Academy of Music.

Jess Walters, baritone, broadcast over WOR-Mutual network on Sept. 17.

Thelma Matesky, soprano, sang eight of her own songs on the American Composers Program over WNYC on Sept. 24. Anita De Mars was at the piano.

Marie Doyle Fox, soprano, was heard on Tomorrow's Marquee over WFJL (FM) on Sept. 22.

After 25 years as principal trumpet with England's BBC Symphony, Ernest Hall has retired to devote more time to teaching. He will, however, remain with the orchestra as third trumpet.


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# Chicago Symphony Marks 60th Year

**By René Devries and Dosha Dowdy**

CHICAGO.—Chicago's concert halls are fully booked, according to reports from local managers, for the 1950-51 season, which promises to be of particular interest. The Chicago Symphony Orchestra's preparation for its 60th Diamond Jubilee Season, which opens Oct. 12, include extra rehearsals and a pre-season concert under Rafael Kubelik, new musical director and conductor, at Michigan State College, East Lansing, Oct. 6. The program will be the same as the Oct. 12 opening concert here: Bach's Suite No. 4, in D Minor; Bartok's Music for Strings, Percussion and Celesta; and Brahms' Fourth Symphony.

Mr. Kubelik with his assistant, George Schick, has completed plans for the entire season's programs. They include the following works to be given with chorus: Bach's Easter Oratorio (first performance in Chicago); Borodin's Polovetzian Dances; Mozart's Requiem (under the direction of Bruno Walter); Mahler's Second Symphony, and Debussy's The Sirens. Guest conductors will be Ernest Ansermet, Leonard Bernstein, Eugene Ormandy, Eduard van Beinum, in addition to Mr. Walter.

### Zelzer Announces Series

Harry Zelzer, managing director of the Allied Arts Corporation, announces for the coming season three series consisting of 26 attractions, including some of the best known artists of today. On the History and Enjoyment of Music Series, there are 12 attractions, divided into two sections: Section I, Isaac Stern; the Royal Philharmonic Orchestra of London, conducted by Sir Thomas Beecham; Gregor Piatigorsky; Lotte Lehmann; Jan Peerce; Elena Nikolaidi. Section II, Herta Glaz and Gerard Souzay; Kirsten Flagstad; Anna-Lisa and Jussi Bjoerling; Dallas Symphony Orchestra, Walter Hendl, conductor, Mischa Elman, soloist; Marian Anderson; Artur Schnabel.

On the Zelzer Concert Series are the Royal Philharmonic Orchestra, under Sir Thomas Beecham; the Vienna Choir Boys; Risë Stevens; Frances Yeend and George London; Jascha Heifetz; Dallas Symphony, Walter Hendl, conductor, Mischa Elman, soloist; Patrice Munsel; James Melton.

The Allied Arts Piano Series brings Aldo Ciccolini, Jacob Lateiner, Rudolf Firkusny, Robert Casadesus, Artur Rubinstein, Alexander Brailowsky. In addition to the concerts presented on the Allied Arts Series (in Orchestra Hall), Mr. Zelzer will have 25 extra attractions, also to be given in Orchestra Hall during 1950-51. Those scheduled for 1950 are: Ervin Laszlo, pianist; Ferruccio Tagliavini, Mishel Piastro with Longines Symphonette; Lowell Thomas, Jr.; Dorothy Maynor, and Jaroff's Don Cossack Chorus.

Mr. Zelzer is co-ordinator of Milwaukee's Arion Club Concert Series which opens at the Auditorium Theatre Nov. 3 with Ferruccio Tagliavini. Other concerts on the series are those of Risë Stevens, Nelson Eddy, Artur Rubinstein, and the Arion Club's presentation of Mendelssohn's Elijah.

### N. Y. City Opera Season On

Chicago's three-weeks' series by the New York City Opera Company, which for a time was threatened because of a disagreement between the organization and the AFM as to the number of orchestral musicians, if any, which might be brought here by the company, will take place as scheduled, opening at the Civic Opera House on Nov. 15. Under terms of an agreement between James C. Petrillo, president of the AFM, and Morton Baum, executive director of the N. Y. City Center, 60 per cent of the orchestra will be made up of Chicago musicians. The remainder will be permanent players in the opera orchestra who will accompany the singers to Chicago. This is the company's third annual visit. Mayor Kennelly of this city reportedly acted as mediator in the negotiations.

### Auditorium Opera Ass'n. Plans

Important plans have been announced by the recently formed Auditorium Opera Association, Inc., whose charter was granted in Springfield, Ill., on Sept. 1. Its purpose is to "produce grand opera (Italian, French, German, American) and, at the discretion of the board of directors, comic opera, light opera and musical comedy, of the highest possible quality, in the Auditorium Theatre, Chicago." To achieve this goal, the Association intends to create a fund which shall be used to rehabilitate the Auditorium Theatre, and "to build and maintain a permanent opera company, to be housed therein."

**MUSICAL ALLIANCE . . . Nancy Carr, soprano of radio and concert, and Leonard Keller, president of the Metropolitan School of Music, Chicago, shortly before their wedding, Aug. 28 in Oak Park, Ill. Their Great Dane, Flicka, completes the threesome. (Graphic Photo Service)**

A financial campaign has been launched to secure donations, especially small sums from many persons, which, according to the by-laws of the organization will be held in escrow until the amount is large enough to complete the rehabilitation of the theatre. Tentative deadlines have been set for work on the building to start in January, 1951, and it is proposed to open a 12 weeks' opera season on December 31, 1951.

An operatic director of international reputation will be engaged, at suitable salary, to reside in Chicago as Musical Director, for as long a period as shall be deemed necessary to train the new company, and direct performances. World famous stars will also be engaged, and


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**VIVIAN ADAMS, soprano, who has been heard frequently this season on WCFL's Treasury of Music, appeared as guest soloist on Chicago Theatre of the Air over WGN, Sept. 9. Miss Adam is a pupil of Gino Monaco, of Chicago.**

the best possible assistant conductors and stage directors. The entire orchestra and chorus, minor leads, and some major ones, will be chosen from Chicago and the midwest. Plans include a 12 weeks musical comedy season in the late spring of 1952.

The announcement states that donations may be sent to the Secretary, The Auditorium Opera Association, Inc., 601 Fine Arts Building, Chicago 5, Ill.

**Macdonald for Balboa University**

Robert Macdonald, one of Chicago's outstanding musicians over a period of many years, has been appointed dean of the Department of Music and Fine Arts of Balboa University, San Diego, Cal., where he began his duties this month. Mr. Macdonald, coach-accompanist for many noted artists, concert pianist and choir director, was a founder-director of the Columbia School of Music, and former vice president of the Chicago Conservatory. He maintained studios in the Fine Arts Building until his departure, and he will be greatly missed in the music life of Chicago.

**Reuter's Artists Score**

Rudolph Reuter, Chicago pianist and pedagogue, has returned from a vacation in northern Michigan, and began his teaching classes at the American Conservatory. In the immediate past many of his students have been successful in teaching and playing activities, winning competitions for musical organizations, in radio contests, and the like. In the final competitions for Commencement playing at the American Conservatory, four out of nine students chosen were from his studio, and Allen Kerr, now a member of the Conservatory faculty, won with his playing of the Franck Symphonic Variations for piano and orchestra.

**Blythe Owen's Symphony Wins Prize**

Blythe Owen won first prize for her Symphony No. 1 in the 1950 Mu Phi Epsilon Composition contest. The announcement was made preceding the performance of her Sonatina for Piano on the Composers' Program at the Biennial Convention in Washington in June. This classification was between former first prize winners.

**Ada Paggi at Cincinnati Conservatory**

Ada Paggi, en route to Cincinnati, where she is director of the opera department and member of the voice faculty of the Cincinnati Conservatory of Music, spent several days here recently on her return from Hollywood. She accompanied her pupil, Norma Smit, coloratura soprano, who as winner of various contests and a professional TV appearance in late August, was given movie tests in Hollywood studios.

Miss Paggi has left her Chicago studios in charge of Grace McKeller, for fifteen years her assistant. Miss McKeller specializes in coaching French and Spanish vocal literature.

**Cara Verson's Activities**

Cara Verson, preceding a late summer vacation, spent in Minnesota, gave recitals in colleges and universities during their summer sessions. Miss Verson will be located in Studio 616 of the Fine Arts Building on Mondays and Thursdays of each week, when she may be consulted on program building, coaching of modern repertoire, and on the teaching of Matthay Principles of Piano Playing.

**Florence Trumbull in Visit**

Florence Trumbull, well known pianist and teacher, after a vacation spent with her sister in Wilmette, Ill., has returned to Oklahoma City, her permanent residence, where she has a large artistic following.

**Abernathy to Give Carnegie Hall Recital**

Hadley Abernathy, Chicago pianist, will give his second New York recital in two years at Carnegie Hall, Oct. 26. The program is composed of works of Schubert, Schumann, Chopin, Liszt, Niemann and Balakireff. He appeared in Town Hall in 1948.

**Roosevelt College Quartet Series**

The 1950-51 season of the Roosevelt College String Quartet will present a series of five public concerts at Fullerton Hall, beginning Nov. 22, and extending through April 18. Members of the Quartet are David Chausow and Oscar Chausow, violins; Bernard Senescu, viola; and Harry Sturm, cello. The opening program will feature a first performance in America of Malipiero's Quartetto No. 6, L'Arca di Noe (1947). Other "firsts" to be heard are quartets by Jirak and Donato, and the Quintet with Guitar, Op. 143 (1950) by Castelnuovo-Tedesco, with Andres Segovia as guest artist.

**Chamber Music Workshop Programs**

The Chamber Music Workshop, directed by Eloise Matthies, pianist, with Ruth Fredrickson, soprano; Ray Haux, violinist, and Christopher Leuba, French horn, was presented in noon and evening programs, Sept. 27, at Roosevelt College Recital Hall and that of the American Conservatory, respectively. The ensemble was heard in works of Hugo Kauder, Schubert, and Brahms.

## CHICAGO CONCERT CALENDAR

**(K—Kimball Hall; O—Orchestra Hall; F—Fullerton Hall; M—Mandel Hall)**

Oct. 1—Opera Festival by Chicago Negro Guild—K.
Oct. 7—Ervin Lassio, pianist (Zelzer Mgt.)—O.
Oct. 8—Isaac Stern, violinist (Allied Arts Corp.)—O.
Oct. 8—Albert Logan, baritone—K.
Oct. 11—Rose Suzanne der Derian, soprano (Howard Will Mgt.)—K.
Oct. 12-13—Chicago Symphony Orchestra—O.
Oct. 12, 13, 14—Devi Dja and her Bali Java Dancers—K.
Oct. 15—Ferruccio Tagliavini, tenor (Zelzer Mgt.)—O.
Oct. 17—Solomon, pianist (Mary Wickerham Concert Mgt.)—O.
Oct. 17—Bertine Corimby, violinist; John Scott Drummond, baritone; Joseph Maurer, pianist—K.
Oct. 18—Fine Arts Quartet (Mary Wickerham Concert Mgt.)—F.
Oct. 18—Jeanette Urbain, soprano (Bertha Ott Mgt.)—K.
Oct. 19-20—Chicago Symphony Orchestra—O.
Oct. 20—Phyllis Paige, coloratura soprano (Bertha Ott Mgt.)—K.
Oct. 21—June Arakawa, contralto; Fumiko Yabe Saito, soprano; June Oda, pianist—K.
Oct. 22—Mishel Piastro and Longines Symphonette (Zelzer Mgt.)—O.
Oct. 24—Chicago Symphony Orchestra—O.
Oct. 25—Lois Toman, contralto (Bertha Ott Mgt.)—K.
Oct. 26-27—Chicago Symphony Orchestra—O.
Oct. 27—Collegium Musicum di Roma, Renato Fasano, conductor—M.
Oct. 27—Winners of Children's Contest of Society of American Musicians in concert (Bertha Ott Mgt.)—K.
Oct. 29—Dorothy Maynor, soprano (Zelzer Mgt.)—O.
Oct. 29—Roman Prydatkevytch, violinist (Bertha Ott Mgt.)—K.
Oct. 31—Janette Taylor, lyric soprano (Bertha Ott Mgt.)—K.

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## N. Y. City Opera Series Opens

GIULIO GARI, as Prince Calaf in Puccini's Turandot. (Photo—Bender)

Opening the fall season, the New York City Opera on Sept. 21 offered a colorful production of Turandot, handsomely staged and spirited in performance. The cast was the same as that of last year's revival with the exception of the Timur role, sung by Raffaele Arie, a young basso from Bulgaria, making his local bow. Orchestra, ensemble, and principal singers together wove an exciting pageant.

Dragica Martinis, who was first heard in April in the title role, has gained in grace and alluring portrayal. She employs her voice acceptably, being most effective in the higher altitudes of the exacting range. Dorothy MacNeil again sang Liu with exquisite timbre and clarity. She seemed to over-dramatize the part in the garden scene, however, which as it lost proportion also declined in sympathy and perceptibly slowed the action of the whole. Giulio Gari was a romantic figure as Prince Calaf and sang with brilliant tone and emotional warmth.

The newcomer, Arie, histrionically sure in the part, showed a voice of power and telling quality. Lawrence Winters was a picturesque and mellow-voiced Grand Chancellor, ably seconded by Luigi Vellucci and Nathaniel Sprinzena as Pang and Pong with Arthur Newman as Head Mandarin. The sets by H. A. Condell, utilizing to the fullest the City Center stage, some of the costuming, and the generally excellent direction, plus Laszlo Halasz' imaginative reading of the score, added up to an auspicious first night, which the capacity audience rewarded with bravos and cheers. M. C.

## METROPOLITAN

(*Continued from page 5*)

**PAOLO SILVERI**, Italian baritone, made his operatic debut in Rome, appearing in other leading Italian theatres before his London debut at Covent Garden in 1947. Subsequently he has sung with the Glyndebourne Opera at the Edinburgh Festival, at La Scala, in Vienna and Zurich, and at the Florence May Festival.

**BARBARA TROXELL**, American soprano, was born in Easton, Pa., and majored in music at Penn State with the idea of teaching. A scholarship with Elisabeth Schumann at the Curtis Institute led to a singing career, which has included appearances with leading orchestras conducted by Ormandy, Stokowski and Leonard Bernstein, and her operatic debut in Beecham's Mozart season in Mexico City.

**GENEVIEVE WARNER**, soprano, is a native of Amsterdam, N. Y. As winner of a Marian Anderson award, she studied at the Juilliard Graduate School, and made her New York debut as Blonda in The Abduction from the Seraglio with the Little Orchestra Society at Town Hall last March.

Two stage directors, Margaret Webster and Garson Kanin, well known through their successes on Broadway, will direct at the Metropolitan for the first time. Miss Webster will stage the opening opera, Verdi's Don Carlo, while Mr. Kanin's assignment will be the new English version of Strauss' Fledermaus.

Four additional artists are the American mezzo-soprano, Margaret Roggero, seen as the Secretary in Menotti's The Consul; Gottlob Frick, bass from the Berlin Opera; Fritz Krenn, bass from the Vienna Opera, and a new assistant conductor, Leo Taubman.

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## Boston Lines Up Impressive Year

**By Jules Wolffers**

BOSTON.—Memories of the past thirty years will be revived here when Serge Koussevitzky and Pierre Monteux, only two living former conductors of the Boston Symphony Orchestra, return as guest leaders at the invitation of Charles Munch to help celebrate the 70th anniversary season of the orchestra. The three conductors span the entire post-World War I period, and it is felt here that this tribute to the still remarkably active musicians is both fitting and gracious.

An all-Beethoven program has been selected by Munch for the season opening on Oct. 6—First and Third Symphonies, and Leonore Overture No. 3. As usual, there will be four Boston series, with visits and seasons in other cities. All series are or will be fully subscribed, according to the management.

Soloists to appear in the Boston Friday-Saturday concerts include four new to these concerts. They are Aldo Ciccolini, young Italian pianist, to make his first American tour; Solomon, much in Hub favor after his concerts last year; the English pianist Clifford Curzon; and Suzanne Danco, Belgian soprano, visiting the U.S. for the first time. Other to be heard are pianists Rudolf Firkusny and Nicole Henriot, violinists Yehudi Menuhin and Ruth Posselt. Soloists for the shorter series will be announced later, as will other assisting artists.

Munch plans to present several choral works, including two parts of Bach's Christman Oratorio in holiday week and his St. Matthew Passion. Stravinsky's Les Noces will be a BSO "first."

### Other Seasonal Plans

In the operatic field, Boris Goldovsky, director of the New England Opera Theater, announces a Boston Opera House season of four productions. New to the company's repertoire are Mozart's Violanta's Revenge (La Finta Giardiniera) and Tchaikovsky's Eugene Onegin, with two other Mozart works—The Marriage of Figaro and Don Giovanni. The Finta Giardiniera production will mark the operatic debut as conductor of Sarah Caldwell, who produced the work with success in her Boston University Opera Workshop last year.

Aaron Richmond's "Celebrity Series" has prepared interesting offerings for his patrons. The list includes Solomon, Stern, Malcuzynski, Pons, Adele Addison, the Trapp Family Singers, Marian Anderson, the Griller Quartet, Jan Peerce, Heifetz, the dancer Iva Kitchell, Artur Rubinstein, Moiseiwitsch, the Robert Shaw Chorale, Sadler's Wells Ballet and last, but most definitely not least, the Israel Philharmonic Orchestra with Serge Koussevitzky conducting.

A shorter series of Symphony Hall events is announced by the relatively new Hargoode management. Appearing are Tagliavini, Guiomar Novaes, the Longines Symphonette, with bass-baritone Yi-Kwei-Sze as assisting artist, the cellist Pierre Fournier and the Don Cossacks with Serge Jaroff.

A concert course has been announced by Boston University College of Music, including over thirty programs. Appearing will be the Stradivarius Quartet, Roland Hayes, Albert Spalding (in connection with his Master Class at the college), Enesco and many other resident and visiting artists. Included in the course is a set of six concerts devoted to New England composers; a complete Quartet series; a week-long music festival, and other features.

### Writes Book on Mendelssohn

Dr. Alfred Moos, musicologist and conductor, now resident in Switzerland, who in 1927 published a monograph on César Franck (Gasser & Cie, Basel), including a list of dedications of all the works of that composer, is finishing another work on Felix Mendelssohn-Bartholdy.

### Morton Estrin in N. Y. Recital

Opening the recital season at Town Hall, on Sept. 18, Morton Estrin, gifted pianist from Burlington, Vt., gave the first performance of Meyer Kupferman's Variations. This work in twelve-tone style, though often thin or sparse in texture, contained moments of romantic poetry, and despite some severe dissonances, was cleverly constructed. Mr. Estrin gave the novelty a fine reading.

A pleasant tone and clear lines were also maintained in the Bach Concerto No. 15 in G (based on Vivaldi). Portions of a Haydn Sonata in D and Schumann's G minor Sonata emerged with lyric appeal. But the initial movement of each, and most of the Prokofieff Sonata No. 3, were marred by haziness and haste. In three Debussy selections and Chopin's Andante Spianato the pianist showed more care and delicacy.

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## EDINBURGH

(*Continued from page* 8)

Hugh Roberton. He unfortunately has elected to retire next year, and the choir will accordingly be disbanded.

### Some Recitalists

Numerous recitals by artists of high distinction included Arrau in Beethoven's "Les Adieux," Schumann's C major Fantasia, some Ravel and Debussy. Victoria De los Angeles, soprano, created a furore, especially in the Spanish group. Jennie Tourel gave a varied program and later participated in the local premiere of Hindemith's Das Marienleben (new version). Other international names included Schwarzkopf, Curzon, Fournier, Casadesus and Primrose.

### La Scala Group Appears

The *clou* of the Festival was reserved for the final week, when the orchestra, choir and some of the leading singers of La Scala, Milan, appeared with their own conductors, De Sabata and Cantelli. To transport this large number of musicians from Italy *via* London to Edinburgh called for an exceptional degree of organizing skill, which was successfully accomplished.

The company opened with a performance of Verdi's Requiem, which will be long remembered. Londoners are familiar with De Sabata's interpretation of this masterpiece, but here he had the supreme advantage of his own orchestra, choir and soloists. This concert was broadcast and must have been heard by listeners in many parts of the world. The soloists were all new—Renata Tebaldi (one of the finest Italian sopranos of the day), Fedora Barbieri, Giacinto Prandelli and Cesare Siepi, forming a superlative quartet.

## SALZBURG

(*Continued from page* 9)

Fourth movingly and with great art.

Furtwängler also conducted several concerts; Bach's Fifth Brandenburg was splendidly performed, showing the conductor as an expert pianist, and the "Eroica" Symphony was excellent, too. Another event under his baton brought Stravinsky's C major Symphony (1945) and Strauss' Till Eulenspiegel, done with sparkling bravura. Knappertsbusch had a great success with Bruckner's Third; at the same concert he gave Strauss' Bürger als Edelmann suite, and an opus by the young Austrian conductor, Theodore Berger, met with public approval. Krips conducted Franz Schmidt's great choral work, The Book with the Seven Seals. The visitors from other countries were visibly impressed by this Austrian work, whose composer is too little known abroad. Rafael Kubelik had such success in a concert including Dvorak's Second Symphony and a work by Martinu that he will appear with the Philharmonic in Vienna this season.

Among the permanent institutions in Salzburg are the Serenade concerts in the Riding School under Bernhard Paumgartner, mostly of little known Mozart works. Günther Ramin conducted a fine Bach program; and Joseph Meissner, conductor of the Cathedral choir, organized concerts there, including Brahms' Requiem and Mozart's C minor Mass.

Oscar Straus' latest musical comedy was given by the Munich Gartnerplatz Theater forces. It is titled Her Last Waltz. The 80-year-old composer himself led the overture and the beginning of the third act to much applause.


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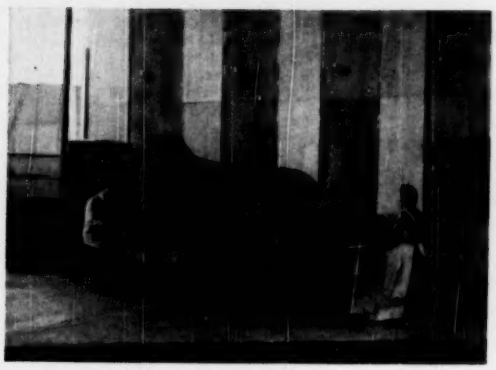

**TENT SHOW...** Vronsky and Babin performing a two-piano work under canvas during the season at Aspen, Colorado.

## Vronsky and Babin Plan Premieres

Vitya Vronsky and Victor Babin spent four weeks at their Rancho Piano in New Mexico, after completing a 1949-50 schedule which extended from Jerusalem to Honolulu. The two-pianists are preparing for the coming season a new Concerto by Lopatnikoff which they commissioned and which they will premiere with the Pittsburgh Symphony, Nov. 10. Mr. Babin's symphonic composition, Capriccio, will be given its first performance on Nov. 9 by the New York Philharmonic-Symphony in Carnegie Hall under Dimitri Mitropoulos. At the ranch, Mr. Babin composed David and Goliath, based on the Bible story and comprising twelve short movements for one piano, four hands, commissioned by Augener, Ltd., London publishers. He also corrected proofs on his Variations on a Theme by Purcell for cello and piano, dedicated to Nikolai and Joanna Graudan and to be issued by Associated Music Publishers. During recent months, Augener has brought out, by Mr. Babin, String Quartet, Beloved Stranger (song cycle for baritone and piano), and Ritual (song for baritone and piano on a poem by William Rose Benet), and Elkan & Vogel have published his Fantasia on Themes by Georg Philipp Telemann, for two pianos.

Vronsky and Babin devoted five weeks to the festival in Aspen, Colo., giving recitals, playing with orchestra, conducting piano classes and seminars and appearing in chamber music concerts with other artists.

## Ann Arbor Announces Series

ANN ARBOR, MICH.—The University Musical Society has announced 26 major concerts at the University of Michigan here in 1950-51. The annual Choral Union Series includes: Oct. 5, Helen Traubel; Oct. 22, Boston Symphony, under Charles Munch; Nov. 5, Cleveland Orchestra led by George Szell; Nov. 20, Solomon, English pianist, in Ann Arbor debut; Nov. 28, Polytech Chorus of Finland, under Dr. Ossi Elokas; Dec. 3, London Philharmonic Orchestra, on its first American tour, conducted by Sir Thomas Beecham; Jan. 11, Erica Morini, violinist; Jan. 19, Vladimir Horowitz; March 4, Chicago Symphony under Rafael Kubelik; March 14, Heifetz.

The fifth annual Extra Series will again include five events, as follows: Lauritz Melchior, Oct. 10; Boston Symphony under Munch, Oct. 25; Dame Myra Hess (who was prevented by illness from appearing the previous season), Nov. 14; Original Don Cossack Chorus, under Serge Jaroff, Jan. 15; and Cincinnati Symphony under Thor Johnson, Feb. 20.

Handel's Messiah, as usual, will be performed on the evening of Dec. 9 and afternoon of Dec. 10, by the University Choral Union and Musical Society Orchestra, under Lester McCoy; soloists will be Nancy Carr, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Oscar Natzka, bass, with Mary McCall Stubbins at the organ. The 11th annual Chamber Music Festival will include three concerts by the Budapest Quartet in Rockham Auditorium, Feb. 16, 17 and 18.

At the 58th annual May Festival, May 3-6, 1951, the Philadelphia Orchestra will again be heard in six concerts, conducted by Eugene Ormandy and Alexander Hilsberg; and the University Choral Union, with Thor Johnson as guest conductor and Lester McCoy, associate, and the Youth Chorus under Marguerite Hood will appear.

## White Opera to Be Heard

Clarence Cameron White's Haitian opera, Ouanga, will be presented on Oct. 27 by the Dra Mu Opera at the Academy of Music, Philadelphia. Henri Elkan is music director and Dale Wasserman, stage director.

# Manhattan Concert Calendar

**(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)**

Oct. 1. Negro Gospel Music Festival, CH, A; Ciurlionis Ensemble (Lithuanian chorus and soloists), CH, 5:30 p.m.; Luisa Mascolo, soprano, TH, 5:30 p.m.

Oct. 3. Esther Glazer, violinist, TH, A; Rafael Druian, violinist, TH, E.

Oct. 4. Pablo Castellanas, pianist, CH, E; Ariana Bronne, violinist, TH, E.

Oct. 5. Rosalina Guarrer, pianist, TH, E.

Oct. 6. Solveig Lunde, pianist, TH, E.

Oct. 7. Oscar Brand and the Randolph Singers, TH, E.

Oct. 8. Manfred Hecht, baritone, TH, A; Bernice Reaser, pianist, TH, 5:30 p.m.; Josette and Yvette Roman, duo-pianists; Rose Mary Stevens, mezzo-soprano, CFCH, A.

Oct. 11. Friedrich Gulda, pianist, CH, E; Dorothy Eustis, pianist, TH, E.

Oct. 12. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Judith Doniger, soprano, TH, E.

Oct. 13. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Marino Nardelli, pianist, CH, E; Melvin Ritter, violinist, TH, E.

Oct. 14. John Feeney, tenor, CH, E; Virginia Reinecke, pianist, TH, A; Eugene Seaman, pianist, TH, 5:30 p.m.


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**IN NEW POST . . . Eastman Boomer has joined the staff of the Columbia Lecture Bureau as vice-president in charge of special attractions. The announcement was made by Arthur Judson, the bureau's president. Edna Giesen continues to head the bureau as vice-president and managing director, and Theodosia Wood will be sales manager.**

## Chautauqua Series Closes

CHAUTAUQUA, N. Y.—The 24 concerts of the Chautauqua Symphony's 1950 season, ending Aug. 23, were attended by 150,000. Franco Autori, its musical director and conductor and associate conductor of the New York Philharmonic-Symphony, completed his seventh season here, and then took a plane to London to make a series of recordings for the Bartok Studios, of which the late composer's son, Peter, is head. Among the works recorded were The Dance Suite, Rhapsody, No. 1, for Violin and Orchestra, and Two Portraits. Mr. Autori returned to the United States the middle of September.

## Violin Festival for Hartford

HARTFORD, CONN.—A 400th Anniversary Violin Festival is to be held by the Julius Hartt Musical Foundation, of Hartford, in the auditorium of the Julius Hartt School, Oct. 4 and 5. Three concerts of violin and chamber music will be given, including the performance of a Violin Concerto by Isadore Freed, with Bela Urban as soloist. There will also be an exhibition of rare instruments of the violin family, arranged through the courtesy of Emil Herrmann, of New York, and containing instruments from Jean Matin's collection at the Metropolitan Museum of Art.

## PASSED AWAY

RALPH HAWKES, 52, music publisher, died at his home in Westport, Conn., on Sept. 8. He was a senior director of Boosey & Hawkes, Ltd., of London, international music publishers; president of the American firm of Boosey & Hawkes, Inc., and a noted sponsor of the works of modern composers. With Leslie Boosey of Boosey & Co., Mr. Hawkes was instrumental in the amalgamation of the two firms during the 'thirties. He was a pioneer in promoting the works of Benjamin Britten; among other composers whose music he had published were Bartok, Delius, Mahler, Copland, Prokofieff, Rachmaninoff, Stravinsky, and Richard Strauss. Mr. Hawkes assembled the musical properties of Edition Russe de Musique, also Edition Gutheil, Fuerstner, Ltd., and several leading composers from the Universal Editions catalogue of Vienna. Five years ago, Messrs. Boosey and Hawkes obtained, on behalf of the company, the lease for Covent Garden Opera House in London, returning it to opera after wartime use as a dance hall. Mr. Hawkes was among the sponsors of the first tour of the U. S. and Canada by the Sadler's Wells Ballet last year. He was widely known as a yachtsman. Surviving are his widow, Clare Watson Hawkes, and a brother, Geoffrey.

EDITH SULLIVAN GOLDE, pianist and teacher, died at her New York home on Aug. 29. She was born in this city and had her early musical training from her mother, a pianist and composer, and from Elinor Comstock, a pupil of Leschetizky. While still at school, she played for Paderewski, who offered to teach her when his tours permitted; then she went to London for further work with Katharine Goodson, and spent three years in Vienna studying with Leschetizky. Invited by Jaques-Dalcroze on his visit to Vienna to learn his system of eurhythmics, she did so in Geneva. As Paderewski's protégée, she played at the Maison du Peuple in Lausanne; and later was associated with the Dalcroze Institute in London as teacher and piano consultant. After making her London debut and giving other English concerts, she was for a time pianist of a chamber music group in Morocco under patronage of the Duc de Guise. Following tours on her return to the U. S., the pianist was married to Walter Golde, voice teacher. Mrs. Golde served as president of the Leschetizky Association of America, which she founded in 1942. Surviving also are a daughter, Mrs. Doris G. Illaway; a granddaughter, Sharon Illaway; and a sister, Shirley Sullivan.

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## Diana Steiner Wins $1,000 Award

Diana Steiner, 18-year-old violinist, receives the $1,000 Friday Morning Music Club Foundation-Patrick Hayes award from Florence Howard, representing the Club, while Mr. Hayes, manager of the

Hayes Concert Bureau and co-sponsor of the award, stands by. Miss Steiner, a graduate of Curtis Institute of Music and a pupil of Efrem Zimbalist, who has appeared as soloist with the Philadelphia and New York Philharmonic-Symphony orchestras, was chosen from six finalists by the judges, Marks Levine, director of NCAC; Julian DeGray of Bennington, Vt.; Alice Eversman, music critic of the Washington Evening Star; and Howard Mitchell, conductor of the National Symphony Orchestra. (Photo — Fotografics.)

## Kipnis Opera Group in Faust

The Alexander Kipnis Opera Group gave an outdoor performance of Faust (abridged version) at the White Barn Club Theater, Westport, Conn., on Aug. 27. Mr. Kipnis was producer, director and narrator, appearing as the latter before each scene. Faust *al fresco*, under a full moon, had its charm, but, as there was no shell or amplification of any kind, the voices were rather lost in the great open spaces, and the only instrumental support was given by one piano offstage. A fairer judgment of Mr. Kipnis' group could be made under proper acoustical conditions and with further condensing of a libretto still too long for this type of production.

Heading the cast were Nino Luciano (Faust), Phyllis Arick (Marguerite), Yi Kwei Sze (Mephistopheles), Tyler Long (Valentine), with Norma Malerba as Siebel and Rena Sherman, Martha. Joseph Giardina was at the piano.

The Kipnis Opera Group have given several subsequent performances, including one on Sept. 29 at Lehigh University. They appear on Oct. 7 at the New York College of Music. M. L. S.

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## MUSICAL JOTTINGS

**Italo Montemezzi,** composer, at a 75th birthday party in Beverly Hills, was awarded the decoration Star of Italian Solidarity by **Dr. Mario Ungaro,** Consul of that country. . . .

New Miss America, **Yolande Betbeze,** 21, of Mobile, Ala., is a coloratura soprano; she will use $5,000 scholarship and $1,000 cash award to further her music studies. . . . Twin sons were born on Sept. 7 to the **Schuyler G. Chapins,** of New York; mother is former **Elizabeth Steinway,** daughter of **Mr.** and **Mrs. Theodore Steinway.** . . .

Committee of friends of **Margit Bokor** have established a Memorial Foundation at Columbia University to aid cancer research in U. S. and Austria. . . . **Jerome Hines,** basso, won first **Cornelius N. Bliss** Scholarship, founded by the Bliss Memorial Fund in memory of former chairman of "Met" board, and available to present or prospective "employees" of the opera company for coaching or travel expenses. . . . **Miriam Patz,** artist, and **Benjamin Grobani,** singer and voice teacher, were married in Baltimore recently.

**Koussevitzky** and **Leonard Bernstein** are planning to invite **Toscanini** to conduct the Israel Philharmonic Orchestra in some concerts during its ten weeks' U. S. tour. . . . The **Berkshire String Quartet** gave a program in honor of **Mrs. Elizabeth Sprague Coolidge** at Music Mountain, Falls Village, Conn., including **Victor Babin's** First Quartet. . . . **Marc Blitzstein** will serve as director and musical supervisor for the forthcoming Broadway production of Let's Make an Opera, by **Benjamin Britten,** in which the audience will sing along. . . . **Sir Alexander Korda** has been granted permission from the D'Oyly Carte Opera Co. to use songs and scenes from various G. and S. operettas in a film which he plans to make next year. . . . **Mark Twain's** Huckleberry Finn is to be made into a musical by M-G-M, with a score by **Burton Lane.** . . . **Franz Steininger's** operetta based on **Tchaikovsky's** life, The Lady from Paris, opened a tour in Philadelphia late in September. . . .

Two new societies devoted to works of the Great Cantor recently founded in N. Y. are the **American Bach Society** and the **Bach Guild.** . . . **Ravinia Festival Ass'n.** is now debt free, having raised the last $3,000 of the necessary $195,000. . . . Offer made to **Dimitri Mitropoulos** to become musical director of the Florence Maggio Musicale was declined, though he will continue appearing as a conductor there. . . . New pianist for the Little Orchestra Society is **Frank Glazer,** while **Shura Dvorine** has been named pianist of the Kraeuter Trio. . . .

The opera company which **Miguel Sandoval** annually forms for tours of Latin America ran into a little rioting in Guatemala City between two political factions. . . . **James C. Petrillo,** president of the AFM, visited Puerto Rico to survey possibilities of affiliating the 1,200 unionized musicians of that land with his organization. . . . **Alexander Smallens,** who recently quit as Radio City Music Hall batonist, is new musical director of the American National Ballet Theatre, and has been in Europe for the company's successful tour there. . . . The Bavarian State Opera held its first post-war festival in July, at the Prinzregenten Theater, Munich, including Don Giovanni, Tannhäuser, Meistersinger, Tristan, Salome, Rosenkavalier, **Strauss'** Daphne and **Orff's** Bernauerin. . . .

**DOLORES WILSONI, 21-year-old coloratura soprano from Philadelphia, has won an excellent reputation as an artist in the two years that she has been singing in Italy. Since her debut in Brescia as Rosina in The Barber of Seville, she has sung more than 60 performances in opera. (Photo —Bruno of Hollywood)**

Spillville, Iowa, where **Dvorak** spent a happy summer and finished his New World Symphony in 1893, is to have a museum of that composer's memorabilia, provided by **Ottokar Dvorak,** 65-year-old retired banker son of the musician, who attended school in New York when a boy (during his father's directorship of the National Conservatory here). . . . **NBC Symphony** concerts changed to Mondays at 10 p.m. (EST), beginning Oct. 9. . . . **N. Y. Philharmonic-Symphony,** Sunday concerts on CBS, starting Oct. 22, will be heard at 1 o'clock (EST) by transcription, while actual concerts continue at regular time. . . . **Robert Merrill** will appear in Paramount film based on life of Casey Jones. . . .

The Arkansas State Symphony Ass'n., through its president, **Dr. J. J. Livingston,** announced that "because of seemingly insurmountable obstacles . . . and the general condition of the country, there will be no Symphony concerts this season." **Josef Blatt,** its conductor, resigned his post several weeks previously. . . . **ASCAP** has granted free license for the performance of music by its members on The National Guard Show, series of 39 15-minute transcribed radio programs (non-commercial). . . . Norway is launching a travelling National Opera group with a grant from that government of $1,500 and a similar award from Municipality of Oslo; season opened in latter city, Sept. 20. . . .

A Child's Bill of Rights in Music has been drafted by the **Music Educators National Conference,** which states that "every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and so far as his powers and interests permit, in composing." . . . Three European musicians chosen by the **Institute of International Education** and the **Rockefeller Foundation** among 20 who will study and travel for 3 months in U. S. are **Piero Bellugi,** Italian conductor; **Pierre Boulez,** French composer; **Huldrych Hoch,** Swiss conductor. . . .

Old St. Pancras Church in London, in whose gardens **Johann Christian Bach** was buried, is to erect a memorial. . . .

**Marie Powers** is in Italy to appear in **Menotti's** film version of The Consul. . . . **Prokofieff** has written a new oratorio for children's and mixed chorus, soloists and orchestra. . . .

**Dr. Enzo Pascarella,** president-director of the Southern Institute of Music, San Diego, Cal., as a flag member of the Coronado Yacht Club, with his boat Partenope II won third prize for the San Diego Bay Flattie Fleet Summer Series Regattas; second prize for the Championship Series; and first award and "Perpetual Trophy" for the Round-Robin Four-Race Series. . . .

**Claudio Arrau,** pianist, has been named "Hijo Predelicto" (Favorite Son) of Mexico—a prized decoration. . . .

Engagement has been announced of **Vera Franceschi,** pianist, and **William Jerome Daly, Jr.,** of New York, attorney, who is Secretary for the U. S. on the Italian-U. S. Conciliation Commission in Rome. . . . Marking 500th anniversary of **Christopher Columbus, Mayor Adamoli** of Genoa cabled **Zino Francescatti,** inviting him to play a Guarneri violin once owned by **Paganini,** at commemoration ceremony in the Ducal Palace there on Oct. 12; other dates prevented. . . .


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# NEW PUBLICATIONS IN REVIEW

**For Piano Solo:** Ricercari, by Marcel Mihalovici (Heugel and Co., Mercury Music Corp.). The composer has subtitled these "Free variations for piano," and specifies no more than a two or three second halt between variations, with five or six before the final variation. The total duration is twenty-one minutes. There are eleven sections, including the theme, that should be labelled "for virtuosos only." The piece is very difficult. Mihalovici writes in a highly pianistic, post-Liszt style; and while some dissonantal clashes are present, the work is post-romantic in nature. Recitalists should look into this work.

**Viola and Piano:** Concerto No. 3 in G major, by Boccherini (G. Schirmer, Inc., N. Y., $1.75). This is one of the four Boccherini cello concertos, transcribed for viola and piano, and provided with cadenzas, by Gilbert Ross. There are the usual three movements of the classic concerto—allegro, adagio, and allegro. In his note to this edition, Mr. Ross writes that he has "resisted all impulses to 'modernize' or otherwise 'improve upon' the composer. He has sought to capture in the keyboard part the essence and texture of the original scoring."

**For Voice:** The Song of Songs, by Lukas Foss (Carl Fischer, Inc., vocal score, $2). The four Biblical excerpts from The Song of Songs that Lukas Foss has selected are Awake, O North Wind; Come My Beloved; By Night on My Bed; and Set Me as a Seal. Foss originally scored the work for orchestra, and score and parts are available on rental. The present piano reduction is his own. Only Nos. 2 and 4 may be sung separately in recital. This score has had public performance, and has impressed with its lyricism. The textual treatment is sympathetic and there is a great deal of ingenuity to the harmonic underpinning.

Voices of Jerusalem, by Shula Doniach (Elkin & Co. Ltd., Galaxy Music Corp., N. Y.). Faustiana, by Estelle Liebling; Love, by Marcel G. Frank (Galaxy Music Corp., N. Y. $1 and 50c, respectively). There are six sections to Voices of Jerusalem, originally composed for soprano, baritone, string quartet, oboe and piano. A piano reduction is used in this edition. The composer has borrowed themes from traditional Palestinian, Sephardic, Arabian and Yemenite melodies. No. 1, Morning Song, is for soprano; No. 2, Wheel of Fortune, for baritone; No. 3, Arab Shepherd, is for baritone; No. 4, Hora, is a duet; No. 5, Yemenite Maiden, is for soprano; and No. 6, Bells in Jerusalem, is for baritone. Faustiana is a "vocal fantasy" for coloratura soprano based on the ballet music from Gounod's Faust. The range extends to a final high E and there is plenty of opportunity for virtuosity. Marcel Frank's Love, composed along orthodox lines, is in E flat, for high voice, to a poem by Mary Freeman: "Burn this clay vessel with thy fire, that I may hold forever this soul full of molten gold. . . ." Duration is one minute and forty-five seconds.

## DOWN PUBLISHERS ROW

**Competitions and Awards:** Sigma Alpha Iota has announced its 1951-53 competition for a three-part women's choral work not to exceed four minutes and a vocal solo for medium or high voice of the same duration. An English text is necessary for both. The winners will receive $300 each in cash and publication by Carl Fischer, Inc., with the composer receiving full royalties. The organization also sponsors a fraternity competition for 1951-52 for a choral composition and a vocal solo. Each winner receives $25 and a first performance along with the National Winners at the Sigma Alpha Iota National Convention in 1953. . . . The deadline for the Eighth Annual Herbert Memorial Psalm Tune Competition is Feb. 28, 1951. The text, to be set for four voices this year is Psalm 148. For complete information write Thomas H. Hamilton, Monmouth College, Monmouth, Ill. . . . Five male students and one woman are winners in the 1949-50 Young Composers Contest of the National Federation of Music Clubs. They are Lee J. Pockriss, for his Little Suite for Oboe and Strings ($100); Sidney J. Palmer, for Arioso, also for oboe and strings ($50); and John P. Paynter, for a work for clarinet and strings entitled Mood ($50). Dominick Argento received $25 for his Sonatina for String Trio. Prizes of $50 and $25 each for an unaccompanied choral work based on an American text went respectively to Richard E. Powell and Susan Brailove.

First performances during the eight-week Music Festival presented by Colorado College during July and August were Carl Fuerstner's Cello Sonata, William Grave's Piano Sonata, Robert Evett's Chaconne for piano and Peggy Glanville-Hicks' Thomsoniana for soprano and seven instruments. . . . Erno Balogh will play the first performance of a piano suite, composed at the MacDowell Colony last summer, entitled Peterborough, 1950. It is a joint effort composed by Gail Kubik, Gardner Read, Dane Rudhyar, Louise Talma, Irwin Bazelon and Balogh. . . . Manfred Hecht, baritone, will perform Dello Joio's The Creed of Pierre Cochon from the opera The Triumph of Joan and Reuven Kosakoff's The Mother Goose Suite for the first time in New York at his Oct. 8 Town Hall recital.

**Music Library:** Prentice Hall is grouping several of its musical publications into two small libraries. One is called The Music Library—For the Intelligent Listener, and it consists of six books: Stringham's Listening to Music Creatively; Bernstein's An Introduction to Music; Peltz's Opera Lover's Companion; Ewen's Men of Popular Music and the same author's Dictators of the Baton; and Sachs' Our Musical Heritage. The second series is called The Musicians Library—The Music Shelf for the Discerning Musician. Here seven books are included: Haydon's Introduction to Musicology; Mitchell's Elementary Harmony; Bartholomew's Acoustics of Music; Ferguson's Piano Music of Six Great Composers; Bauman's Elementary Musicianship; Swan's Music Director's Guide to Musical Literature; and Jeppensen's Counterpoint. The books can still be procured individually, of course, but if purchased in the library unit there will be an appreciable discount. Each of these volumes is written by an authority in his field, and the sets will form the nucleus of a discriminating musical library. The books are attractively designed, too.

## NEW RECORDS IN REVIEW

**Capitol-Telefunken:** Releases of standard repertoire items feature the current Capitol list. There is a Tchaikovsky Pathetique (disc P-8103), conducted in a mannered but nevertheless exciting manner by Mengelberg and the Amsterdam Concertgebouw; a Tchaikovsky B flat minor Piano Concerto with Mengelberg, the Concertgebouw and Conrad Hansen (P-8097), competently played by the pianist, delightfully whooped-up by the conductor; a coupling of Strauss' Death and Transfiguration, with Mengelberg and the Concertgebouw, and Till Eulenspiegel, with Krauss and the Vienna Philharmonic (P-8100), both massive, dramatic and thorough; the Beethoven Violin Concerto with Georg Kulenkampff and the Berlin Philharmonic conducted by Schmidt-Isserstedt (P-8099), featuring some superb fiddling and also some annoying portamento and other too-obvious touches; and both of Bizet's L'Arlésienne Suites, with Schuricht and Schmidt-Isserstedt, respectively, conducting the Berlin Philharmonic (10-inch L-8098), both competent, rather deliberate and heavy. On the lighter side, there is a charming disc (P-8102) of excerpts from Offenbach's La Belle Hélène, La Vie Parisienne, Bluebeard, and Grand Duchess of Gerolstein, conducted by Serge Dupré and a group designated as Orchestre des Concerts. In a group of miscellaneous encores, some with orchestra and some accompanied by piano, the altitudinous soprano, Erna Sack, shows that when she wants to she can sing in a simple, appealing and lovely manner.

**Haydn Society:** A complete performance of Mozart's little-known opera, Idomeneo, is now available in a four-LP-disc set (HSLP-2020), with a cast including Horst Taubmann, Greta Menzel, Gertrud Hopf and others, with the Vienna Symphony Orchestra and chorus of the Vienna State Opera conducted by Meinhard von Zallinger. The opera itself is no threat to Don Giovanni or The Marriage of Figaro—some of the arias and especially recitatives are endless. There is some wonderful music, however, including a magnificent quartet and several ravishing solos. Libretto trouble is the main defect of the work. But if as a whole the music does not appear to be Mozart at his best, it is still Mozart, which means that it still is better than almost anything else in the literature. The performance is good, and the Haydn Society is to be congratulated—again—for its ideals.

There are two Society LP singles, too. On one there is a coupling of Haydn's Symphony No. 83 (La Poule) with No. 84 in E flat (HSLP-1015), both played by the Vienna Collegium Musicum under Anton Heiler, who also leads the same orchestra on HSLP-1014, a disc devoted to a Cembalo Concerto and a Violin Concerto by Haydn.

**London (FFRR):** A real novelty is present in a disc devoted entirely to Lehar's Der Zarewitsch (LLP-219), with Helge Roswaenge, Lisa Della Casa, John Hendrick and Leni Funk, with the Zurich Tonhalle Orchestra under Victor Reinshagen. The music is charming, the performance spectacular. On the orchestral side, there is a disc of two Handel Concerti Grossi, op. 6, Nos. 3 and 4, played by the Boyd Neel String Orchestra (10-inch LPS-207) in a sturdy, rhythmically alert manner; and a coupling of Tchaikovsky's Francesca da Rimini, in which Jorda conducts the Paris Conservatory Orchestra, with Prokofieff's Classical Symphony, in which he leads the same group (LLP-169). Both performances are gorgeous in sound, idiomatic in concept. Most of the other London releases are chamber music. Ossy Renardy tackles Bach's unaccompanied Sonata in C (10-inch LPS-259), with plenty of spirit and musicianship; and Kathleen Long soberly goes through a Fauré recital (10-inch LPS-260), playing competently. Rostal and Osborn give a superb performance of Beethoven's Violin Sonata in C minor (LLP-162), and the ever-welcome Dvorak Piano Quintet is played by the Chigi Quintet (LLP-162). How fresh this music still sounds!

**Remington:** This company is a new entrant into the field, and its special claim to distinction is the price at which it retails classical music records: $1.99 for 12-inch LP's, $1.49 for 10-inchers. Its initial release includes material like the New World Symphony, Beethoven's Fifth, Schubert's First, a pair of piano concertos (the Grieg A minor and Beethoven Emperor), Schubert's Trout Quintet (with two movements excised), operatic arias sung by Elizabeth Wysor, lieder sung by Karin Branzell, piano works played by Andor Foldes. The orchestra in most cases is Viennese, with conductors named Zoltan Fekete, George Singer, Kurt Wöss and others. The pianist in the concertos is Felicitas Karrer.

Generally speaking, the quality of the recordings is varied. In some cases it is poor, almost like former acoustic discs in nature; in others, such as the New World Symphony, it is good.

**RCA Victor:** Some of the best recordings, mechanically, of recent months have been issued by Victor, which seems to have solved its LP problems. A disc of Stokowski's called The Heart of the Ballet (LM-1083)—Giselle, Sylphides, Nutcracker, Swan Lake, etc.—is simply superb in sound, and an LP disc (LM-1082) which contains all the Chopin waltzes, played by Brailowsky, is one of the finest examples of recorded piano tone. Brailowsky's performance, though, in its brittleness and metronomic qualities, is nowhere near the last version he did for Victor, in 1942. Wagner's Tannhäuser Overture and Venusberg Music is played by Stokowski and his orchestra in an ultra-brilliant manner (LM-1066), and is coupled with the admirable version of Wagner's Wesendonck songs the conductor previously recorded with Eileen Farrell. Franck's D minor Symphony is presented by Monteux and the San Francisco Orchestra (LM-1065), in a typically supple performance. Another supple performance is that of Ravel's La Valse by Munch and the Boston Symphony (disc 45-1213); and one of the rousing discs of the month is the Offenbach-Dorati Helen of Troy, taken from the ballet, and conducted by Dorati and the Minneapolis Symphony (10-inch LM-22) in a manner that enhances the amusing qualities of the music. A re-issue on LP is Milstein's splendid playing in the Glazounoff Concerto (LM-1064), together with Mozart's Adagio and Rondo, the former conducted by Steinberg and the NBC Symphony, the Mozart by Golschmann and the same orchestra. Other releases include Stokowski and his orchestra in the Polovetsian Dances (WDM-1386, 2 discs), Gershwin's Rhapsody in Blue played by Jose and Amparo Iturbi with the Victor Symphony conducted by Iturbi (WDM-1366, 2 discs), and Jan Peerce in an album called Love Songs (WDM-1398, 3 discs).

**Vox:** Mozart's piano sonatas in A minor and A major are played by Lili Kraus (PL-6310) in a full-blooded manner; a little idiosyncratic, perhaps, but entirely devotional and technically apt. Another piano LP is that of Schubert's Wanderer Fantasy coupled to the four Impromptus of op. 90 and played by Orazio Frugoni (VL-6690). The interpretation here is fairly exact but rather disembodied, with little individuality of conception. On LP disc (PL-6380) Nadia Boulanger has arranged what she calls a "Petit Concert," and it is a thoroughly lovely affair, drawing upon French music from the Renaissance period through Jean Français. A vocal quartet and small instrumental ensemble participate, and the performance is all one could ask.


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# BERNICE FROST SAYS...

## HARMONIC ANALYSIS

"Can harmonic analysis be introduced too early in the piano lessons? If not, is the eight-year-old pupil too young to begin this work?" This question comes from a piano educator in Canada.

Piano students should be given an understanding of the harmonic content of their music as soon as they can understand the formation of triads.

Eight years of age is a good time to begin the fundamental teaching of harmony. Some pupils can begin earlier—as young as five years of age. This should continue to be a part of every piano lesson, as should the improvising of accompaniments to simple folk tunes.

With the younger student, memorization is for the most part a visual, aural and/or motor memory at the beginning. The analytical memory should, however, be trained immediately. As the harmonic content increases in difficulty the memorization will become easier since this is one of the most dependable memories for the piano student.

### Other Gains

Not only will memory work develop, but there will be much gain in the understanding of the interpretative work. Harmonic and tonal tendencies will become a conscious part of every performance, thus building a basic feeling for freer interpretation later, when more difficult works are studied.

Begin harmonic analysis of the folk melodies and simple tunes at the very first lessons, and continue with every composition studied.

### Keeping Up the Repertoire

Many of my pupils in the intermediate and advanced levels have a fairly large memorized repertoire. How is it possible to keep these solos in a playing order when the lesson time and practice hours are filled with the regular assignments? N. H., N. Y.

*The repertoire should be a part of the regular assignments, in that at least one solo—a different one—is always being reviewed.*

*One can so easily lose sight of the fact that piano students should always have something ready to play. What is the object of learning a lovely solo, and then forgetting it?*

*The writer enjoys closing every lesson with the pupil playing one or two solos in as finished a manner as possible, as if they were being played in a recital. This keeps up the finished repertoire and makes a pleasant lesson closing.*

### Left Hand Solos

Can you tell me whether Chopin or Schumann composed any piano solos for the left hand alone, and if so, what they are? M. G., OKLA.

*If Chopin and Schumann wrote any original compositions for one hand alone, I do not know of them. However, Godowsky arranged several of the Chopin Etudes for the left hand alone, and these may serve your need.*

### Technical Studies

We are told that the ratio of pupils enjoying technical studies is only one in three. What can be done to increase this ratio? P. W., W. VA.

*It would be interesting to know more about the survey which gave the above results. Since technical work is being more and more often presented through repertoire, with the direct application being apparent, it would seem certain that every student should now be enjoying the technical side as a part of his general performance.*


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## NEW MUSIC FOR THE TEACHER

**Reviewed by Henry Harris**

### For Two Pianos

TEMPO DI GAVOTTA, by William Boyce, $1, and SICILIANO AND RIGADON, Anonymous, $1.75. These 18th century pieces, arranged by Harold Craxton, are easy enough for 4th grade but sufficiently musical to reward advanced players. Graceful charm and expressive phrasing throughout. Oxford University Press, N. Y.

### Piano Solo

COURSE FOR PIANISTS, Bk. 6, by June Weybright, 75c. The final book in a fine methods-course; this contains 48 pages of rondos, sonatinas and dances which are excellent classical material for 4th grade. BEHOLD THE LORD HIGH EXECUTIONER, and THE SKATER'S WALTZ, arr. by June Weybright, 30c each. Short settings for Grade 3. American Academy of Music, Inc., N. Y.

THE FIRST CONCERT, by Joan Last, $1. 12 pieces for the beginner which are pleasing in effect. Notes and fingering lie well in the grasp of grade 1. Oxford University Press, N. Y.

PIANO PLAYTIME FOR GIRLS and FOR BOYS, by Stanford King, 60c each. Each book has 13 pieces with mood and title appropriate for the given sex. Aptly exploits the technical and pianistic problems of grade 2. MEDITATION from Thais and HEARTS AND FLOWERS, arr. by Stanford King, 40c each. For Grade 3. HEBREW SONGS, by Eric Steiner and Rabbi Peretz Halpern, 75c. 21 traditional melodies for any young pianist to play, in various moods. Hebrew words with no translation. PRAIRIE RIDER, 30c, and WOODLAND CASCADE, 40c, by Michael Aaron. The first named is a romantic poem for grade 2, with words printed to fit the tuneful right hand. The other is a good etude for grade 4, stressing clarity of finger work in broken chord patterns. BANDA, BANDURRIA, by Ada Brant, 50c. A brief episodic and improvisational fantasy which whirls to a quick ending. Grade 4. YANKEE SHUFFLE, BIRTHDAY CANDLES, and SNOW FAIRY, by Anna Christensen, 30c each. Three attractive items for the beginner, with a light wit. A BALLET DANCE, VALSE, and IN A PINE FOREST, by Opal Louise Hayes, 35c each. A useful group for 3rd grade, each with the right hand carrying the tune and chordal accompaniment in the other. A CHAT WITH BACH, MINUETTING WITH MOZART, by Ted Mossman, 40c each. In these and 2 other similar titles, the composer has imitated the style of an older writer, to make pieces which grade 3 pupils might use as introduction to classics. Mills Music, Inc., N. Y.

SWAYING PALMS, by Frances Stowe, 30c. Waltz time, hands overlapping in arpeggios, for Grade 2. Theodore Presser Co., Bryn Mawr, Pa. NOW I LAY ME DOWN TO SLEEP, by Charles Haubiel, 30c. Chordal setting of the child's prayer, with the right hand always striking in alternating beats to the left. The Composers Press, Inc., N. Y.

SPANISH DANCERS and THE STEAM CALLIOPE, by Wilbur Chenoweth, 30c each. In tango mood, the first keeps a nice melody going above a rhythmic bass, grade 3, while the other imitates delightfully the off-pitch effect of a calliope, in grade 2. ROLLICKING FROLICKING, by Genevieve Chinn, 50c. A winning piece of the Young People's Concerts project, this shows a trained and skilled hand already with an individual and musical style. In scherzo pattern, grade 4. THE TUBA PLAYER, by Anne Robinson, 30c. This little 2 page piece portrays with humor a solo in the tuba, in grade 2. Carl Fischer, Inc., N. Y.

### Music for the Nursery

SING A SONG OF ACTION, by Ruth Norman, 75c. 23 songs for the young group to act out and enjoy through motions and rhythmic reactions. Photographs illustrate the actions. Mills Music, Inc. SONGS TO GROW ON, by Beatrice Landeck, $2.95. A large collection of American folksongs for children to dramatize, sing, and play on simple instruments. The selection, presentation, and activity described for each song should endear this book to children and teachers. Edward B. Marks Music Corp., and Wm. Sloan Associates, Inc., N. Y.


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# Up and Down the Guild Keyboard

**By Grace White**

Dr. Garry White, Director of the Los Angeles Conservatory of Music and Arts, has been appointed conductor of the newly organized Southwest Symphony. Sergei Tarnowsky has accepted a permanent appointment to the faculty of the Los Angeles Conservatory.

Dr. Irl Allison, president of the Guild, reports a wonderful vacation with his family in the mountains of New Mexico after playing a Chopin recital at Montezuma College, where he was a member of the faculty 25 years ago.

Robert Vetlesen, pianist of San Francisco, and Gunnar Knudsen, violinist of Norway, played Brahms recitals in Oslo, Amsterdam and Paris during September. Mr. Vetlesen was soloist with the Oslo Philharmonic, Sept. 24, before returning to the United States.

Winner of the $1,000 Music Honor Scholarship at Rollins College is John Phillips, seven times in Guild auditions, holder of Guild High School Diploma, and a pupil of Mrs. Alvin E. Ragland of Brownsville, Tenn. Rollins is also giving a $500 Achievement Scholarship to Ugo Dabia, six years in Guild auditions as the pupil of Laurence Honan of Danbury, Conn.

Helen Knox Spain, of the Atlanta Journal, writes that Herman Alkison (Guild diploma winner with Elizabeth Tillman) has started rehearsals for his second tour as accompanist with Margaret Truman.

Florence Fender Binkley of Oklahoma City has been appointed Junior Piano Forum Chairman for the Music Teachers National Association convention in Washington, Dec. 27.

Donald Lehmann, Portland, Ore., Guild Diploma winner, pupil of Beulah Cheever, was awarded a summer scholarship with Sergei Tarnowsky.

Oland Gaston, Mirovitch pupil who won Guild cash prize in the Artist category, gives a recital at St. Mark's Methodist Church, Chicago, Oct. 8. He attended Chicago Musical College and the American Conservatory, has three degrees ,and is studying for another at Columbia University.

Sister Mary Marcus, O.P., of Trinity High School, River Forest, Ill., is author of an ingenious "Overtone Chart." She feels that teaching of keyboard harmony is of paramount importance, that "it gives a feeling of assurance with the keyboard, an awareness of the makeup of tone itself and its interweaving relationships."

Harold Owen, long in Guild auditions with Frances Brumbaugh, won an appearance to play the Schumann Concerto with the Burbank Youth Orchestra on CBS national hookup, under Kiwanis sponsorship.

Charles Wilson, for six years Guild entrant of Frederic Libke, was awarded a performance of the Grieg Concerto with orchestra in the Municipal Auditorium of Oklahoma City, with 3,000 attending.

**Incredible but True!**

Sometimes we "point with pride" to progress, but while such conditions as the following exist, there is a vast work in public education to be done in the music field. In a community not far from New York, a teacher is moving to another part of the country because a member of her family has been called into war work. She presented to the parents of her pupils the idea of engaging an especially well-trained, attractive, experienced young lady whose work and personality she had carefully investigated. Instead of taking advantage of this opportunity, most of the parents are allowing their children to go to an unknown person (without any visible signs of having had a music education), who recently moved into the community, "because," as they said, "she asked us, and it is easier." They are the same people who look into all the technicalities of a car or a washing machine before buying—prosperous, home-owning Americans.

**ZOLA MAE SHAULIS. In the Recording Competition last year the judges made an award to her for her remarkable Bach playing, never dreaming she was only seven! Her classification indicates that she was simply "special," and indeed she is. She was soloist at the final Children's Concert of the Philadelphia Orchestra at the Academy of Music last spring, playing Mozart's Concerto in A Major, under Alexander Hilsberg. In Atlantic City she appeared with the Festival Symphony at the Pennsylvania Bankers Convention, and the audience cheered. Zola Mae is the daughter of Mr. and Mrs. Newman Shaulis of Millville, N. J., and studies piano with Elsie S. Glaspey, of Salem. (Photo—Floyd R. Scull)**

## The Guild's Measuring Stick

**By Frederic Libke,**
**Guild Chairman in Oklahoma City**

After fourteen years of judging NGPT auditions, it seems to me that the most valuable contribution made by the Guild to the cause of music in America is, next to the auditions, a "by-product," the student's report card. Probably most of us joined the Guild due to the appeal of its sponsored auditions; but the resources of the Guild itself are designed for the improvement and development of both teachers and pupils. It takes some time for members to discover this, and teachers outside the Guild remain unaware of the aids to self-improvement available through membership.

It is the duty of the judge to help elevate the general standard of teaching by skillful use of the report card (or rating sheet, as it is sometimes called), calling attention to a good cantabile here, or lack of it there. Study of each phase of this card with a first-class teacher is of greatest importance—mere sitting in a class cannot do it. It is attention to detail that brings the excellent and superior ratings.

The Guild's system of grading, as evolved by Dr. Irl Allison, president-founder of the Guild, is excellent. The list of 32 phases of artistic piano playing is practical and comprehensive, and is the finest measuring stick I have ever known. It is not only good to examine the pupil by; it is good to teach by and also good for the pupil to consult.

**Importance of Grading**

Every teacher should keep this grading chart in sight every day throughout the year, seriously and repeatedly examining himself on its various aspects. "Do I thoroughly understand what *this* phase means? More important, can I give a clear demonstration of its meaning to my pupils?"

A teacher will have taken the biggest step forward in his development when he can pick up one of these student report cards and recognize which phases he understands, and which ones he does not. Then he can seek the master teacher, not simply to "study" for general improvement (!) or prestige, but for definite help in specific points.

Oddly enough, no phases are neglected more than those of the "accuracy" group. Yet all the others hang on that one. Without accuracy there is merely sound and fury; but it does not take a brilliant teacher to produce students who play accurately, simply an observing one, who notes that on the Guild report card the "accuracy" group leads all the rest.

The whole art of piano playing is right there on the Guild's list of phases. It is on those that judges will grade performance. Therefore it is on those phases that teachers should focus their lessons.


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# SCHOOLS and STUDIOS

## Hughes Holds Master Classes

More than 60 pianists and teachers attended Edwin Hughes' Summer Master Classes in New York City and at Winthrop College, coming from 17 states. The Wednesday evening recitals at the New York class were given by Jacques Tait, director of music at Shenandoah College, Dayton, Va., Josephine Caruso of Yonkers, N. Y., winner of the Chaminade Club scholarship and of a four-year scholarship at Manhattanville College, Mary King of Milwaukee, and Dorothy Bullock of Bristol, Tenn. The series closed with a two-piano program by Edwin and Jewel Bethany Hughes. The soloists at the evening concerts were presented in a series of broadcasts over WNYC. At Winthrop College recitals were given by Yayne Winfield (soloist seven times during the past season with the North Carolina State Symphony), Dorothy Bullock, and Dixon Thomas.

Among fall activities of Hughes pupils, Eugenia Snow of Atlanta, Ga., will make her New York debut in Town Hall Nov. 21; Jacques Tait gives a recital at the Phillips Memorial Gallery, Washington, D. C., Nov. 19; Josephine Caruso appears at the Chaminade Club in Yonkers in October; Dorothy Garver offers a recital in Lawrence, N. Y., the same month. Herbert Archer has been appointed head of the piano department at Anderson College, and Roberta Major to a similar position at Lander College. Alberta Wright, who made her New York debut in Town Hall last season, will play at the Stephen Foster Memorial in Pittsburgh, Oct. 24. Recent orchestra appearances include those of Margaret Ellen Barker with the South Carolina Festival Orchestra at Columbia, S. C., and Barbara Mugno with the Passaic-Bergen Symphony in Passaic, N. J. David Hornsby played a recital at the Colorado Chautauqua in Boulder, Col., Aug. 16. Anthony Chanaka gives a program at the Phillips Gallery, Washington, this fall.

Mr. Hughes resumed teaching at his New York studio Sept. 25, and also is to hold monthly teaching sessions in Washington, D. C. He will conduct a clinic for piano teachers at Winthrop College Oct. 23.

## Plan National Accordion Award

A National Accordion Championship will be contested on Nov. 26 at Washington Irving High School. Eligible are accordion soloists, junior and senior; accordion bands, junior and senior; and combinations. First and second prizes are to be awarded in each division. The contests are sponsored by the American Accordionists Association, a non-profit organization. Teachers are requested to enter their pupils, and amateurs also may qualify. For entry blanks and further information, address Al Alcaro, 1 E. Fordham Road, Bronx, New York. The judges include Charles Magnante, Pietro Deiro, Henri Klickman, Mr. Alcaro, Joe Biviano and others.

## Festival at Univ. of Washington

SEATTLE.—Stanley Chapple was the director for a festival of contemporary music, held for the fourth year, at the University of Washington. Composers whose works were heard included Paul Hindemith, Ernst Kanitz, Stanley Krebs, Gerald Kechley, Ross Lee Finney, James Beale, Wesley Wehr and John Cowell.

**RALPH THOMAS presented two student concerts, juvenile and adult, during the summer at Memorial Auditorium, Hollywood.**

## Juilliard Extension Classes

Class instruction in all music subjects will be offered by the Juilliard Extension Division for the academic year 1950-51. Registration for Extension Division classes is being held on Sept. 30 and Oct. 2 at the Juilliard School of Music. The first semester begins on Oct. 5.

While private lessons are not given through the Extension Division, clubs offerings include Opera Theatre, ensemble and chamber music, diction classes, coaching, conducting, classes in the Literature and Materials of Music, and special lecture courses by distinguished faculty members. There will also be classes in radio and recording techniques, music for the films, jazz improvisation, and special master classes in piano and vocal repertoire and interpretation. Pedagogy and music history courses are also included.

## NATS Forms Philadelphia Chapter

PHILADELPHIA.—A chapter of the National Association of Teachers of Singing was formed at a recent meeting called by W. B. Hillard Comstock, Pennsylvania chairman of the National Association. Officers elected are: Mr. Comstock, president; Margurete C. Barr, vice-president and director of membership; Anne P. Heintz, secretary-treasurer; Margaret Keiser, a board member and director of projects; Dr. John R. Duddy, legislative investigator; Philip Warren Cooke, public relations director; Dail Cox, program director; Helen Hitner, director of student recitals, and of radio, television and church positions for artist-students. The chapter meets on the first Saturday of each month in the auditorium of Clarke Conservatory of Music.

## Middlebury College Conference

The fifth annual Composers' Conference and Chamber Music Center was held at Middlebury College, Middlebury, Vt., Aug. 19-Sept. 2 under Alan Carter, founder-director of the Vermont State Symphony and faculty member of the college. Chamber music instruction and rehearsal playing of composers' new works were features of the sessions. Guest teachers include Edwin Ideler, Normand Lockwood, Otto Luening, Maurice Wilk, Robert Bloom, Virginia de Blasius, Dan Farnsworth, George Finckel, Mary Howard, Ludwig Lenel, Theodore Strongin and Esther Williamson.

## Hindemith to Teach in Zurich

NEW HAVEN, CONN.—Paul Hindemith, noted composer and professor of the theory of music at Yale since 1941, has received a special appointment to the staff of the University of Zurich in Switzerland and will hereafter divide his teaching schedule between Yale and Zurich. Hindemith will teach music theory at Zurich in alternate years, beginning with 1951-52. In 1950-51 he will be a resident professor at Yale.

## Join Manhattan School of Music

Dr. Janet D. Schenck, director of the Manhattan School of Music, announces the appointment of Raymond Le Mieux as coordinator and faculty member for the new program leading to Master of Music degree with a major in Music Education. Also for the staff of the department are Miriam Transue, voice and voice teaching; and Monroe Grossman, violin and string ensemble; Joseph E. Dellen, courses in education; Harold Sachs, woodwinds; Dr. S. Stansfeld Sargent, educational psychology; Dr. Donald Bigelow, the humanities. Dr. Howard Murphy and Dr. Vittorio Giannini will again teach graduate courses in theory and composition.


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## Colorado College Festival Concert

Composers and performers took part in the contemporary music concert, given as part of the Summer Music Festival on the campus of Colorado College, Colorado Springs, in August. Shown, standing, l. to r., are Reuel Lahmer of the faculty of Colorado College; Louis Persinger, violinist of the Juilliard Graduate School; Cecil Effinger, composer and head of the Theory Department at Colorado University; Frank Costanzo, violinist of the Philadelphia Orchestra; Stuart Sankey, double bass, Juilliard School of Music; Max Lanner, pianist, of the faculty of Colorado College; Edgar Schenkman, conductor of the Norfolk, Va., Symphony; Ferenc Molnar, solo violist of the San Francisco Symphony; Rolf Persinger, principal violist, Minneapolis Symphony; Carol Truax, executive director, Fine Arts Departments, Colorado College; Carleton Sprague Smith, flutist and librarian of New York City; Ellis Kohs, composer of the University of Southern California; Luigi Silva, cellist, of New York City; David Miller, cellist, University of Iowa; Salvatore Silipigni, cellist, of the Eastman School of Music; Seated, l. to r., are Vincent Persichetti, composer, of Philadelphia and New York; Joseph Bloch, pianist, of the faculty of the Juilliard School of Music; Virgil Thomson, composer, conductor and music critic of the New York Herald Tribune; Tosca Berger Kramer, concertmaster of the Tulsa Symphony; Marguerite Schenkman, violist of Norfolk, Va.; Catherine Petersen, violist of Salem, Ore.; and Peggy Glanville-Hicks, composer, and member of the music staff of the New York Tribune. (Photo—Knutson-Bowers.)


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Boston University College of Music now offers the degree Associate in Music (A. Mus.) in the fields of applied music and in Church Music. Courses are also given in all branches of music in late afternoon, evening and Saturday courses. There will be a concert course of 30 events, including eight appearances by the Stradivarius Quartet.

## SCHOOL NOTES

Richard Bonelli, American baritone, has been appointed to the faculty of The Curtis Institute of Music to fill the vacancy left by the death of De Luca.

May L. Etts taught privately this summer and gave a daily lecture on Principles of Maier Piano Technique at Virginia Intermont College, Bristol, Va.

Reinald Werrenrath has been reengaged as conductor of the Mendelssohn Club of Albany for the 9th season and of the National Press Club Chorus of Washington for the seventh season. His Carnegie Hall, Washington, Albany and Troy studios were all opened during September.

Following a broadcast recital of students from the Rita Kittain-Lydia Chaliapin studios, five young vocalists were engaged for a series of radio programs over WHOM, New York. The artist-pupil list includes mezzo-soprano Tamara Bering, heard last season in Town Hall and at the Lewisohn Stadium; sopranos Reina Simeonova, Regina Price, Tassia Bertain, all of whom also appeared in Town Hall last year; and Ivan Markeloff, operatic tenor. Excerpts from Italian operas will be the featured numbers.

Martial Singher, baritone of the Metropolitan Opera, during the eight weeks he held master classes at the Music Academy of the West, gave recitals in San Rafael, in San Francisco and Los Angeles (joint appearance with Soulima Stravinsky), and was soloist with orchestra in San Diego, Sevitzky conducting.

La Puma Opera Workshop gives a performance of Faust at the Community Center Auditorium. On Sept. 16 and 17, this organization gave Tales of Hoffmann; 23, Ballo in Maschera.

Archie Black has accepted an appointment as opera coach at Indiana University for 1950-51. Mr. Black will make special tours as accompanist with Arthur Kent, baritone, Anna Kaskas, contralto.

Jeanne Behrend is giving a course of lectures at the Philadelphia Conservatory of Music featuring Music of the United States. The lectures are illustrated by Miss Behrend at the piano, by performances of students and guest artists and by recordings.


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